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TITIAN

LAVINIA

(See page 115)

Kaiser Friedrich Museum

THE ART GALLERIES OF EUROPE

THE BERLIN GALLERIES

GIVING A HISTORY OF THE KAISER FRIEDRICH MUSEUM WITH A CRITICAL DESCRIPTION OF THE PAINTINGS THEREIN CONTAINED, TOGETHER WITH A BRIEF ACCOUNT OF THE NATIONAL GALLERY OF XIX CENTURY ART

By DAVID C. PREYER, A. M.

With Forty-eight Plates

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Preface

THE usual reference to "The Berlin Gallery," as the home of some famous masterpiece of the art of painting, leads at the present day to confusion. The expression originated when the Berlin Collection of Old Masters was housed in the "Old Museum," and Richard Muther entitled his description of these paintings (published in 1889), "The Cicerone of the Royal Picture Gallery in Berlin."

Since that time the Kaiser Friedrich Museum, opened in 1904, contains the magnificent collection of Old Masters, and a *Berliner* speaks of the "Museum," or rather of "the Kaiser Friedrich," when he refers to the most important collection in Berlin, and when he mentions the "Gallery" he refers to the "National Gallery" devoted to the paintings of nineteenth century, or so-called Modern Artists.

The same error occurs frequently in regard to the Vienna Imperial Museum, which foreigners

still are inclined to call the Belvedere since the art books whence they draw their information were generally written before the new buildings in Vienna and Berlin were completed.

This volume contains a survey of the works of painters from the beginning of the fourteenth century to and including those of the eighteenth century, all of which are contained in the Kaiser Friedrich Museum. And we continue our study with the nineteenth century painters, whose works are displayed in the National Gallery.

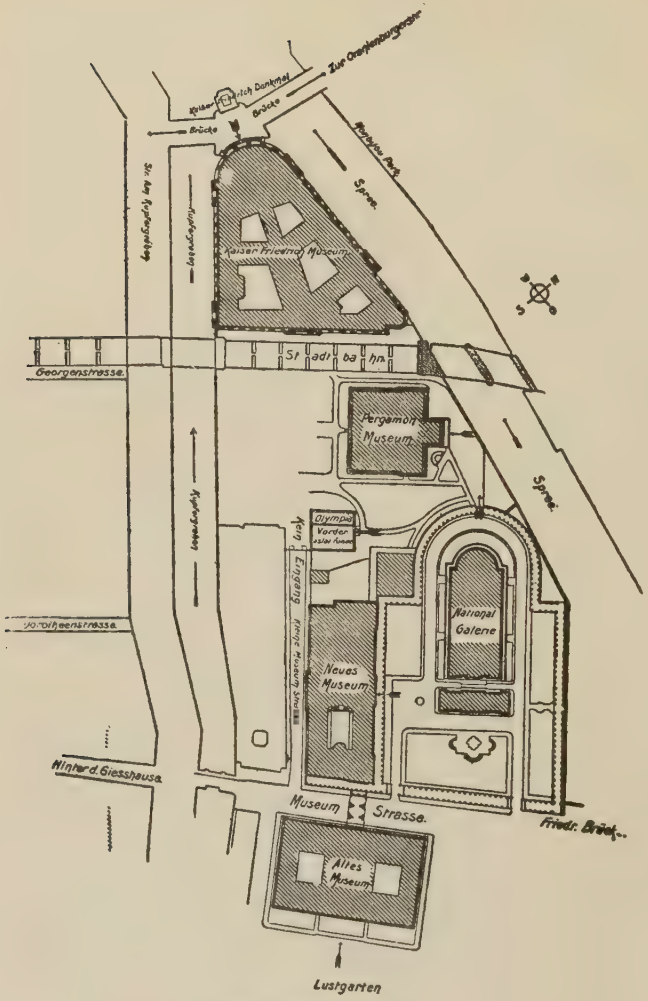
In referring to the many artists mentioned I have rarely mentioned biographical incidents, for these are generally well-known. But I have endeavoured to give with each a succinct, critical statement to indicate their relative place in the history of art.

Introduction

BERLIN'S most imposing buildings are grouped at the western end of the island formed by the Spree and its arm, the Kupfergraben. Here one faces first the magnificent Imperial Palace, then to the left the Dom. Through the little park, the *Lustgarten,* fronting the Dom, we approach the first one of the Museum buildings which contain the Royal and National treasures of art and antiquity.

This Old Museum was the first home of the works of art owned by the Prussian royal house, which by royal decree were selected in 1820 from various castles and palaces for public exhibition. This building, designed by the architect Schinkel, was opened in August, 1830. The growth of the museum's collections, in the course of years, demanded larger quarters, and the New Museum was built in architectonic harmony and completed in 1855.

The establishment of a Gallery for XIX century



THE MUSEUM GROUP.

Art in 1861 led to the erection of the National Gallery, an edifice in the form of a Corinthian temple, which contains that collection of modern paintings to the consideration of which the last chapter of this book will be devoted.

A further extension of the museum group was had in the completion of the Pergamon Museum, in 1901, where the great altar of Pergamon, the products of the Schliemann excavations, and other plastic antiquities are found.

At the extreme end of the Spree island stands a large triangular building in Italian Baroque style, the Kaiser Friedrich Museum. This was built between 1897 and 1903 and opened to the public in October, 1904. The left wing of the lower floor is devoted to one of the most important collections of early Christian and Byzantine Sculpture, as well as examples of early Persian and Mohammedan art. The right wing contains examples of German Sculpture of the Middle-Ages and the Renaissance. Among these we find displayed the altar-paintings and easel pictures of the German Primitives. The outer rooms of this wing contain the works of Italian sculptors of the fifteenth and sixteenth centuries. In the Basilica, on the axis of the building, we find among much statuary many Italian altar-pieces which for their large size could not find room in the upper galleries. In two large rooms

in the rear of the building is displayed the collection of coins and medals which must be regarded as the nucleus of all the royal collections, and had already been founded in the sixteenth century by the Elector Joachim II.

The upper floor of the Kaiser Friedrich Museum concerns us most. Here we find the collection to the description of which the greater part of this book is devoted. About twelve hundred easel-pictures offer an opportunity for the systematic and chronological study of the most important schools of painting. The various Italian schools, the Flemish and Dutch, and the German schools are well-nigh completely represented. The French, English and Spanish schools, however, are but sparsely shown. The hanging arrangement is excellent. The Italian schools develop chronologically in the galleries starting on the left, or Spree side of the building from the entrance balcony, and the Netherland schools in the galleries starting from the right side of the entrance balcony. We will not follow the official guide, which in its endeavour to show us the paintings in a single round of the galleries, starts with the early Flemings and after reaching the rear rooms goes on, through the Tiepolo room (48), and shows the Italian section historically backwards. We will begin with the Italian Primitives, and after reaching the Tiepolo

room, the Spanish room (49), and Room 50, retrace our steps, view the German Primitives downstairs, and then proceed as systematically through the right, or Dutch and Flemish wing, to end with the Thiem Collection in Gallery 51.

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The Art of the Berlin Galleries

CHAPTER I

THE KAISER FRIEDRICH MUSEUM — HISTORY OF THE COLLECTION

THE collection of paintings of the Kaiser Friedrich Museum had its beginning only a few years before the London National Gallery was started when the Angerstein Collection was bought by the British nation in 1824. In 1820 King Friedrich Wilhelm III of Prussia decided to have a selection made of the principal Old Masters that had been collected by his ancestors as far back as the Great Elector, and which were kept in the palaces and castles at Berlin, Potsdam, and Charlottenburg.

Gustav Friedrich Waagen, the early German art student, who had been commissioned with the selection, chose three hundred and seventy-eight

paintings, to which were added seventy-three from the Giustiniani Collection of one hundred and fifty-seven paintings which had been bought in Paris in 1815 for 540,000 francs.

The next year, 1821, the Prussian Government purchased for 700,000 Thalern ($420,000) the collection of the Englishman Solly, who had for years resided in Berlin, where he had been engaged in a lucrative trade with England in ships-timber. Solly, through his agents, had been able in a time when, following the Revolution and the Napoleonic wars, all property was depreciated, to acquire three thousand pictures at very low prices. Of course many of these were of little value, but six hundred and seventy-seven were set aside by Waagen as worthy of exhibition.

The Royal castles had contributed especially Flemish and Dutch cabinet-pieces of the seventeenth century, as well as some fine Italians of the Cinquecento, including a Correggio, and a few French and German paintings. The Giustiniani pictures belonged practically to the Italian Seicento, while the Solly selection gave a concise review of the historical development of the Italian schools. The Primitives were especially strong, and to-day these are nowhere so comprehensively shown, outside of Italy. The greatest treasure of the Solly collection, however, was the set of six wings of

the famous Ghent Altarpiece of Hubert and Jan van Eyck, which Solly only a few years before had bought for one hundred thousand francs.

After the collection had been arranged and had been opened for public exhibition in the Old Museum in 1831, Director Waagen, who remained in charge until his death in 1868, patiently, but assiduously laboured to give the Berlin Museum the character which it has to this day retained, and in which it excels any museum in existence, except perhaps the National Gallery — that of a complete presentation of the historical development of the art of painting from its earliest beginning until the end of the eighteenth century. To this end he constantly endeavoured to fill up the gaps, and he even succeeded in adding several masterpieces to the collection. With the meagre means which the government provided for the purpose, and against the strong competition of the London National Gallery whose purse was better filled, he still secured works as the "Madonna Enthroned," by Andrea del Sarto, for 45,000 francs at the Lafitte sale in Paris, in 1836; the "St. Anthony," by Murillo; Titian's "Lavinia"; Raphael's "Madonna Terranuova," which he bought in Naples in 1854; and the beautiful altarpiece by Moretto.

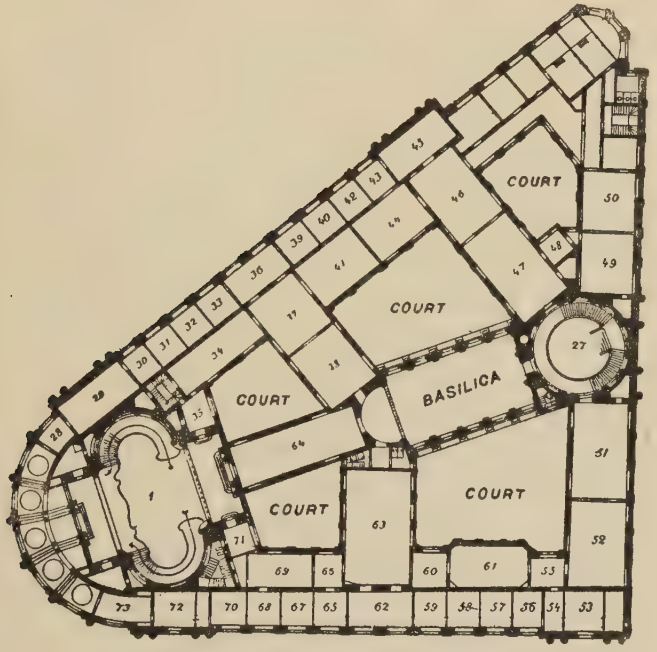
More liberal support came to the Gallery after the Franco-Prussian war, when all the Museums

were placed under the protectorate of the Crown Prince Friedrich Wilhelm, and Julius Meyer with Wilhelm Bode were appointed directors.

The first act of the new directorate was the purchase of the finest private collection in Germany, that of Barthold Suermondt of Aachen, for which the government made a special appropriation of 340,000 Thalern ($204,000). This brought an addition of two hundred and nineteen paintings, principally of the seventeenth century Dutch Little Masters, together with a number of German and Spanish pictures. By the exclusion of mediocre work and the addition of important examples the numerical strength of the museum collection remained the same, but its artistic value was measurably heightened. Thus by private purchases were added during the seventies three Rembrandts, notably his "Anslo," Dürer's "Madonna with the Finch," a large altar-piece by Crivelli, the "Andromeda" and the "Bacchanal," by Rubens, and many others.

The founding of the Kaiser Friedrich Museum Association in 1896 materially aided Doctor Bode, who, on the death of Julius Meyer, had become sole Director, to purchase further valuable canvases. His energetic leadership has steadily increased the artistic quality of the collection without having lost sight of its educational character. To

him alone is owing the Rembrandt Room with twenty-two examples. Dürer, of whom no work was shown before 1880, is now represented with seven important examples. Dr. Bode's profound



THE KAISER FRIEDRICH MUSEUM.

scholarship and expertism has also resulted in making the Berlin collection the most reliable for its attributions.

The opening of the Kaiser Friedrich Museum, in 1904, was the occasion for the gift of the James

Simon collection of a number of selected early Italian and early Netherland works, and of the Adolf Thiem collection of seventeenth century Dutch art.

The Galleries in the Order of Our Study

R. 29 — Italian paintings of the 14th, and the first half of the 15th centuries.
R. 30 — Florentine paintings of the 15th century.
R. 31 — Sculptures of the della Robbias.
R. 32 — Sculpture in marble of Donatello and Desiderio, and old Florentine paintings.
R. 33 — Italian Bronze-reliefs.
R. 34 — Ferrarese and Bolognese paintings.
R. 35 — Lombard paintings.
R. 64 — The Carpets after Raphael's Cartoons.
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R. 36 — Italian bronze sculpture.

R. 45 — Florentine paintings of the 16th century.
R. 46 — Venetian paintings of the 16th century.
R. 47 — Italian paintings of the 17th and 18th centuries.
R. 48 — Tiepolo Room.
R. 49 — Spanish paintings.
R. 50 — French, English and German paintings of the 18th century.

On the lower floor, in the section of German sculpture (right wing), German Primitives.

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R. 72 — The Ghent Altar-wings.
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R. 61 — Loan collection.
R. 59, 58 — Frans Hals, and Dutch paintings of the 17th century.
R. 57 — Rembrandt.
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R. 51 — Adolf Thiem collection and Flemish paintings.

CHAPTER II

THE ITALIAN PAINTINGS

The distinctive character of the Berlin Museum of Old Masters lies in its educational value. With fewer masterpieces of the most famous painters than are found in the older museums of Germany it possesses the widest range of men whose work is typical of schools and periods. From Giotto to Tiepolo each step of artistic development in Italian art is shown, and if not at times by the most representative works, at least by secondary men who indicate the influences that held sway. Italy naturally is the place for the most complete study of Italian art, but it must not be forgotten that one has to travel from place to place to study the various schools and masters. Many museums in Europe also may boast of more numerous examples of different schools — Vienna of the Venetians, London of the Quattrocento — but Berlin offers the opportunity to study all the schools most comprehensively, if not exhaustively. This makes the Berlin Museum the best *student gallery* — for what

has been said of the Italian school refers with equal force to the German, Dutch and Flemish schools.

We may then observe here the primitive strivings in Italy for independent art expression of the fourteenth century, its gradual emancipation from Byzantine and Greek influences, and its searching for the new light which nature reveals. We may follow the various path-ways travelled, which gave the Florentines pre-eminence in form and movement, the Venetians in colour, and the more southern schools excellence in decorative description which, carried to excess, led to their early decadence. We will recognize that the uncouthness, the banality of the earliest men was but the sprouting of buds which in time blossomed in all the floral glory of the High Renaissance; that although their figures are hard, dry, and destitute of grace, they yet show in the study of the nude, in the expression of grief, in the adjustment of drapery, a real superiority over the Gothic work of men still earlier.

We will begin then our walk through the Museum with these earliest performers.

Room 29 — Italian Paintings of the 14th, and the First Half of the 15th Century

The centres of influence in those early days were Florence and Siena; and although the work pro-

duced at the time was principally found on the walls of churches in fresco, still the example of Margaritone (1216?-1293?) who first painted on canvas stretched on a panel covered with plaster, was sufficiently followed to have left such easel pictures as are now found in transalpine museums.

This gallery offers us noteworthy examples of both these early schools. On the long wall to the right we select first the Florentines.

Cimabue (1240?-1302?) was not the first of the Italian painters, as Vasari terms him, but the last of the Greeks according to Lanzi; for although intelligent and skilful, and with more originality than any of his contemporaries he was still bound by the Byzantine pattern.

Italian art during the middle ages, such as it was, had been pure Gothic, and not until the middle of the thirteenth century did the Pisani make use of the Roman monuments and thereby resurrect the antique ideal. At the same time the Byzantine influences helped to turn the Italians from the great Gothic style, and to ameliorate its sculpturesque rigidity by a desire for beauty. Thus art became chastened and disciplined until the time came when the dawn of humanism led the Italian artists to turn to naturalism.

It was Giotto (1266-1337), the shepherd boy,

whom Cimabue found drawing his sheep on a rock with a sharp stone, who freed himself from the imitation of Goths and Greeks by copying from nature. His treatment of the chosen subjects of sacred story became more vivid, more varied, more animated. His drawing became simple and natural without conventional forms or settled types. His colouring improved with varying tints. He was the first to employ foreshortening and perspective; and his rudimentary use of light and shade, whereby the shadows compel us to realize every concavity and the lights every convexity, was his personal contribution that laid the foundation for the supreme excellence of later Florentine painting: the expression of form. With him the functional line became suggestive, and significant, and expressive, and although he never rendered movement he suggested it admirably.

It is true that Giotto's art was puerile, it held little more than pietistic illustration. Ruskin's swinging of the censer before the great son of Bondone was a misplaced enthusiasm rarely surpassed in its exaggerated adulation. There was a timidity, an actual incapacity in Giotto's art which must not be denied. There were imperfections which cannot be made out, as Ruskin did, to be the result of deliberate choice — they were in reality forced upon him by inexperience. Never-

theless, Giotto stands out, in the infancy of art, as the first great teacher and leader.

Giotto's large mural paintings in the church of Assisi, and the S. Croce of Florence impress us with their monumental character, their processional gravity; and this same largeness of conception is seen even in the miniaturelike little "Crucifixion" (1074A) which we find here — possibly the centre panel of a triptychon. The cross towers high above the groups below, while the noble body of the Christ is surrounded by ten angels floating about. The Magdalene embraces kneeling the foot of the cross, and John supports the sorrowing Mary. Their features are no longer conventional faces, symbols of pious awe, but have the expression of living beings. To the right we see the believing Centurion among the Pharisees, and soldiers and horsemen fill the background.

Berenson does not accept the authenticity of this work which, however, must be ascribed to the later years of this early master.

His favourite pupil was Taddeo Gaddi (1300-1366), who, like all the others that followed Giotto, could not grasp the largeness of construction of the master, and frequently only distorted the expressiveness of his lines. A small home-altar (1079-1081), which was also carried along on travels, is by Taddeo. On the centre-panel is the Madonna

Enthroned, holding the Child which caresses her cheeks playfully. The throne stands as in a niche, within a Gothic arch, and the diminutive figures of the donors are seen kneeling at the steps. On the narrow band outside the arch are seen the half-figures of fourteen saints, placed one above the other, and representing the seven holy choirs, the lowest figures being the patrons of Florence, Zenobius and the Baptist. The wings represent the scenes of the beginning and ending of the Christology. In the upper corners is found a most delicate depiction of the legend of the children's patron St. Nicholas, who was especially interested in opposing the pernicious custom — even current in Italy up to a hundred years ago — of selling children in the Oriental slave markets. We see in one corner a child serving the Sultan as page at table, when the Saint suddenly appears flying in the air. He takes up the child and carries him to the poor home of his sorrowing parents — on the other wing — where a happy reunion takes place. The colouring in purple and yellow, cinnabar and light-grey, red and violet, is of a delicate harmony.

Two small panels (1073, 1074) hail from a closet-door of the Sacristy of S. Croce in Florence. The Academy there shows twenty-two of these panels, twelve with the life of Christ, ten with the

legend of St. Francis. They were ascribed by Rumohr, on Vasari's authority, to Giotto, but they do not bear in the least the evidence of the master's large construction. One of those before us shows in half-figures the Descent of the Holy Spirit upon the disciples gathered in a room. The other panel has the movements more carried out in dramatic vigour and portrays a miracle which St. Francis wrought in Florence, when a child that falls from a window is restored by the Saint unharmed to its mother.

Taddeo's son, Agnolo Gaddi (died 1396), bears witness to the tendency, then already beginning to prevail, towards the obvious that pleases. The pretty, round faces of his half-figure of the "Madonna and Child" (1040), with pretty clothes and pretty colour are attractive but trivial. The Madonna in half-figure was at the time still rare in Florence.

The most gifted one of the group of Giotto followers was Bernardo da Firenze (died after 1366), whose identity with Bernardo Daddi is problematical. Bernardo's small altarpiece with wings (1064), with the same subjects as that of Taddeo Gaddi, shows some progress made in the direction of landscape perspective and facial expression.

The Sienese school — shown on the right half of this long wall — lacked the strength and character

expression of Giotto. It aimed rather at the expression of emotion than at perfection of form. This may be seen in the work of the great founder of the school, Duccio di Buoninsegna (1260-1339), who anticipated so much that is characteristic of all Central Italian painters, down to Raphael — the ability for decorative illustration. Duccio in one great artistic quality, in the buoyant sparkle of his colour, was superior to Giotto; but this glamour of sensuous appeal cannot be compared with the more lasting power of the Florentine master.

A part of the predella of Duccio's large altar-piece in the Duomo of Siena was given to the Museum in 1884. It is a panel-painting in three parts (1062A), the centre of which presents the birth of Christ, flanked by the full-length figures of Isaiah and Ezekiel. In a small hut the Mother is seen reclining beside a table on which the bambino lies. Angels full of joy and exaltation stand around and lean over the low roof, while in front of the hut a scene is shown, in smaller proportions, where the Child is being cared for by the women that have come to Mary's assistance. The technique, with its greenish underpainting of the fleshstones and the gold lines to demark the forms, is still reminiscent of Byzantium.

His great follower, Simone Martini (1284-1344),

fell below Duccio in dramatic rendering of the gospel themes. He sacrificed restraint to the obvious portrayal of facile emotion. But his feeling for beauty, grace and splendour made him a master of magnificent colour. His "Deposition of the Body" (1070A) formed part of a small altarpiece, whereof the other parts are in Antwerp and in the Louvre. The anguish and sorrow at the grave is depicted with as much extravagance as may even to-day be witnessed at an Italian funeral.

His brother-in-law, Lippo Memmi (died 1356), was formed entirely under his influence. Of the two Madonnas (1067, 1081A) the latter is of exquisite decorative quality. The slender Mother who presses the Child against her breast gracefully tilts her head upon her thin neck, and with half-closed eyelids has a dreamish look. The boy, whose little foot she supports in her hand, has the other foot firmly planted on her arm. He wears a white tunic and a red mantle — for the nude Child was not yet customary — and he holds a scroll in his left hand. The childlike and yet thoughtful expression of the face of the little one is remarkably well rendered.

The Lorenzetti brothers, Pietro (flourished 1330) and Ambrogio (flourished 1342), bear unmistakable evidences of Giotto's influence. Of Pietro the gallery owns two scenes from the life of St.

Humilitas (1077, 1077A). In one he heals a nun and raises her from her sick-bed, in the other we witness the dying hour of the saint.

Pietro's younger brother, Ambrogio, is the renowned master of the frescoes in the Palazzo Publico at Siena. Here we find the middle part of a triptychon (1094A) on which the birth of Christ is shown in the conventional manner — for conventionalism was becoming the bane of the school. Not satisfied to allow the figures of their compositions to speak for themselves they emphasized the expression of their emotions by placing turbid outpourings on scrolls and signs.

In the centre of this wall hang the life-size half-figures of Sts. Peter, Paul and John, which formed part of the only large altarpiece which Ugolino da Siena (died 1339) painted for the Church of S. Croce in Florence. Two lower parts with Passion scenes, the Judas-kiss and the Bearing of the Cross, are found in the London National Gallery. These figures are intensely impressive and fairly light up the long wall with a golden glow.

On the short wall opposite us we find a "Madonna" (1072), which the catalogue ascribes to Memmi, but which is superior in vivid colouring to Lippo's art. It is more likely by his pupil, Bartolo di Maestro Fredi (about 1330-1410), prob-

ably the most inventive artist of this time when Sienese art had fallen into disrepute. According to Italian custom the Madonna is seated on the ground, on a golden pillow upon the bright red carpet, and her blue mantle falls down in rich folds. The Child, unusually large, is wrapped in a wine-red cloth over a gold-brocade undergarment.

A small procession-altarpiece, such as were carried at the top of a pole in religious pageants, showing a "Crucifixion" (1062B), is by Francesco di Vanuccio (active 1361-1388), a Sienese artist of little importance.

Another pupil of Lippo Memmi was Andrea Vanni (1332-1414), who often collaborated with Bartolo di Fredi. A Madonna with Child, holding fruit in its hand (1654), is by Berenson considered an early work of this artist.

Allegretto Nuzi (died 1374) was of Fabriano, and belonged to the Umbrian school, although formed under Florentine influences. Umbrian art was even more illustrative than Sienese art, seeking only the mere reproduction of actual or ideal reality. The Museum possesses two small panels, a "Madonna Enthroned" (1076) and a "Crucifixion" (1078), which have a refined wistfulness.

His pupil, Gentile da Fabriano (1365?-1427), may well be considered the brightest ornament of

this early Umbrian school. His "Mary with the Child and Two Saints" (1130) is one of the most precious treasures in this room. The Madonna is seated on a low arm-chair between two orange-trees. In the dusky verdure we do not see golden fruit gleaming, but little seraphim playing on musical instruments. The most beautiful maiden, the daughter of a prince, Saint Catharine, stands at one side, dressed in a mantle of ermine, and facing her St. Nicholas in his episcopal robes and mitre, protectingly presenting the kneeling donor. There is great naturalism, a feeling for beauty, a sense of colour, a glowing vivacity, about this picture which points to the advanced change in style from Gothic to Renaissance painting. Also the nude Child, standing on its mother's knees, is evidence of the transition.

The further development is seen on the long wall to our left. The first decades of the fifteenth century cover the period of humanism, when humble faith was giving place to self-consciousness, when people turned from the ideals of the higher world to the more vital presence of life as it was. Art followed the same course, and forsook its neglect, if not hatred, of every thing that was of the earth earthy, and found a new revelation of beauty in nature and in man. And Fra Angelico (1387-1455), although expressing on canvas ardour

of Christian feeling and the ecstasy of the blessed, did this in an almost earthly festive way.

Il Beato Frate Giovanni Da Fiesole, commonly called Fra Angelico, belonged to the Piagnoni (a name given to the followers of Savonarola, signifying weeper, mourner, or grumbler), and his goodness, his humility, his quiet charm of manner, and his deep piety gave him the odour of sanctity. But Fra Angelico was above all else an artist, and a great painter.

He must not be judged by the few pictures by which he is most generally known — by the inane prettiness of the "celestial dolls flat as paper, stuck fast to their gold background," playing on musical instruments, which adorn the frame of the Madonna dei Linajuoli. These are artistically contemptible, inferior stuff such as even a great master may in a moment of weakness produce, but which cannot compare with the consummate power wherewith he rendered form in his great achievements.

At first Giottesque in his art, he gradually developed, influenced to a certain extent by the great Masaccio whom we shall see later. Without losing his early exquisite grace of line, his charm of bright harmonious colour, and his singular beauty of facial expression, his ever-increasing love of classical art, and his observation of nature gave him new qualities. His later work has all the religious con-

viction of his early years, but besides he draws and models with a skill that rivals the greatest of his Renaissance successors.

A very early example hangs here, a "Madonna Enthroned" (60), which shows yet the somewhat hesitating steps. Somewhat more advanced are two small pictures about St. Francis (61, 62) which are very attractive, especially for their light-effect, and are also interesting because the Dominican monk has rarely pictured the St. Francis legend. One of his latest works, and that one of his masterpieces, will be seen further on, in the Donatello Room.

Fra Filippo Lippi's (1406-1468) "Mary as Mother of Consolation" (95), with its crowd of virginal faces, is as characteristic of this artist as the works we shall see later. But this panel may not be regarded as entirely by his own hand, and the assistance of pupils must be conceded. The merry frater was pastor of the nun-cloister of Prato, and so popular with his flock that all would gladly serve as models for his pictures, from which sad scandals resulted.

An early Veronese was Vittore Pisano, called Pisanello (1385-1455), who was associated with Gentile da Fabriano in the decoration of the Ducal Palace at Venice. The small tondo "Adoration of the Magi" (95A) shows the ceremonial visit

of the Kings with all their gorgeous retinue. The painting has been sent from pillar to post as far as its attribution is concerned, but careful research has fully established its being by Pisanello. The admirably disposed landscape-background raised the first doubt as to its authenticity, but various details, the elaborate mantle of the page with his back to us, the animals, notably the camel in the shed, are found in signed drawings by Pisanello, which leaves no doubt as to its origin. The high tree in the middle-distance is a botanical curiosity. The rear view of the horse is, however, typical, for Pisanello was considered by his contemporaries a great horse painter.

Another "Adoration of the Magi" (5) is by Antonio Vivarini (active 1435-1470), of Murano, one of a large family of painters on that outlying Venetian island. This early work was painted about 1440. The Kings descend from the reddish-shimmering city towards the quiet valley where the humble hut is surrounded by the golden shower of nature's beauties.

At the exit wall we must still note two Sienese artists of this time. Stefano di Giovanni, called Sasseta (active 1427-1450), has a Madonna (63B) of fine brushwork, but which in its mannered, long drawn-out figures is exceedingly distasteful. He fell into an eclectic following of old types and motives.

The whimsical Giovanni di Paolo (1403-1482) has a "Crucifixion" (1112B) of exceptional interest. It shows excessive mobility of the figures of the group on the right, while the group of women on the left, although more quiet, is also agitated with pathetic emotions.

Room 30 — Florentine Paintings of the 15th Century

The paintings in this Cabinet are of small size, but precious products of the prominent Florentine school.

Domenico Veneziano (1405-1461) was an innovator in technique in that he mixed varnish with the distemper he used, greatly adding to the brilliancy of his colours. His "Martyrdom of St. Lucia" (64) is a part of the predella of a large altarpiece now in the Uffizi. It is an unique presentation, where the young saint is kneeling in the centre of a courtyard and the assassin comes behind her to bury his knife in her back. The Praetor of Sicily witnesses, and points directions from a balcony. The movement of the unrushing culprit is exceedingly well expressed and is an artistic achievement. One should not forget to examine the fine blue-gold frame which dates from the fifteenth century.

On the next wall hangs a fine pale portrait of a young woman (1614, Plate 1), also by Domenico, which is very popular. It used to be ascribed to Piero della Francesca, but in its colour, and the striking individuality of the face the true author has lately been recognized. One will not easily forget this charming profile with the blond hair and its dainty white cap against the light blue of a southern sky. The contrast between the piquant line of the face and the graceful curve of the neck is as harmonious as a bel canto. The hair is stiffly brushed back according to the custom of the time whereby the forehead becomes very prominent, and the whole face consists of clear, light planes with the only colour in the eyes and lips. The ear is here exposed, indicating that she is a young matron, since it was the duty of maidens to keep the ear covered with the veil or hair. The dress is brilliant in its gold brocade of Luccha which was world famous. The fair unknown is seated on a balcony of her home; her identity was likely revealed by her husband's portrait as a pendant, which, however, is lost.

The profile portrait was first painted in Northern Italy, but became soon popular in Florence, whereof we see another attractive example in a portrait of a young woman of rare beauty (81). Her luxuriant blond hair lies in heavy coils over the

PORTRAIT OF A YOUNG WOMAN

DOMENICO VENEZIANO

Plate 1

Kaiser Friedrich Museum

back of her head, leaving the front hair to hang down freely over the side of the face and the ear. The dark blue under-bodice and the quiet deep red over-dress form with the light flesh-colours a happy contrast against the dark background. This unknown young maiden was painted by someone under Botticelli's or Ghirlandajo's influence.

Two other female portraits here are full-face. They are by Lorenzo di Credi (1457-1536) and by Bronzino (1502-1572), much later men. Lorenzo's is an early work, a portrait of a young woman in a simple laced bodice, and a small white cap on her dark hair. A heavy circlet of coral with a small cross of pearls is around her well-moulded neck. While the features are by no means beautiful they have a curious look of mingled self-consciousness and childish ingenuousness. The subscription on a scroll at the bottom of the picture, "noli me tangere," becomes somewhat mysterious when taken in connection with a citation from Petrarch which is found on the back which, translated, says, "What God willed has happened; what God wills shall come to pass. The fear of shame is only pride — therefore I regretted what I desired when I already possessed it." Someone has interpreted this as if the portrait were that of an Italian Margaretha whom her Faust addresses with, "Whatever has happened, thou art pure." The

face of the young girl will bear this out, for it has as puzzling and enigmatic an expression as the Mona Lisa. Lorenzo was but twenty-three when he painted this portrait and possibly he may himself have been concerned in the affair.

A more easily understood, and thoroughly expressive counterfeit is that of the aristocratic looking Eleanora of Toledo (338B), who in 1539 became the wife of Cosimo I de' Medici, grandduke of Tuscany, who for forty-three years reigned in the Pitti Palace. There she changed the democratic, informal atmosphere of the court of the commercial city on the Arno to all the rigidity of the Spanish-Neapolitan court-etiquette in which she had been brought up. Her magnificent costume, decked with pearls and jewels is in fit keeping with the reserved, dignified, even somewhat overbearing look in the regular features of the princess. The portrait is the work of her court-painter Angelo Bronzino, who had received much of the power of his master, Pontormo, as a portrait painter. Bronzino's portrait of her husband, Cosimo, hangs next. The prince is shown in steel harness, his hand resting on his helmet, which he had laid on the stump of a tree. An olive green curtain serves as background. The artist made numerous replicas of this portrait.

We must still wait for the next room to see the

works of the first great Florentine painter of the Early Renaissance, Masaccio, who revealed to his age its new ideals. He left the greatest impress upon the young men of his time, and led them from the pietistic way of Fra Angelico to a naturalistic realism. His famous fresco cycle in the Carmelite Church of Florence always remained the training school of Florentine painters.

His follower, Filippino Lippi (1457-1504), the son of Fra Filippo and the beautiful nun Lucrezia, was unconvincing in his work and without significance, although his "Allegory of Music" (78A) indicates a measure of invention. A nymph whose draperies are ruthlessly made sport of by the wind, is aided by two winged putti to harness a swan. The lyre of Orpheus, the pipe of Pan, and the flute of Silenus lie on a shady embankment, and it is supposed that the allegory represents the triumph of vocal music — the swansong — over instrumental music. The attractiveness of the painting, with its consumptive delicacy, lies entirely outside the sphere of pure art and in the realm of genre illustration.

Filippino's own pupil, Raffaelino del Garbo (1466-1524) is a typical representative of the decorative tendency of the school, and its passion to show dexterity. He surrounds his "Madonna with the Child and two music-making Angels"

(90) with an ornate setting of masonry, and a mountainous landscape in the background. It is one of his best pieces. In the face of the Madonna, who rests her cheek against the curly head of the sleeping infant, speaks tenderest motherhood; one of the cherubim has stopped playing for fear of disturbing the child's slumbers, while the other softly touches the lute as in a sweet lullaby. The grouping has almost a Raphaelesque trait. Coming at the end of the century Garbo showed the seriousness and modesty of the Early Renaissance in transition to the freer style of the High Renaissance, still only with a glint of promise unfulfilled.

A far stronger man, and somewhat earlier, was Verrocchio (1435-1488), even greater as a sculptor than as a painter, whose Colleoni Memorial ranks him with Donatello in the plastic art. His search for form is noticeable in his painting, where the excessive modelling of details has somewhat of a disturbing effect. This may be seen in his "Mary with the Child" (104A), one of his rare easel-pictures. The sculpturesque roundness of all the parts, the scrupulous separateness of the fingers point to his real profession. In his landscape-backgrounds, however, he was a decided innovator, and he was the first to feel that a faithful reproduction of the contours is not landscape. He felt that light and atmosphere play an important part. To him

his two most famous pupils, Perugino and Leonardo da Vinci, owe their naturalistic treatment of landscape.

Contemporary with him was Antonio Pollaiuolo (1429-1498), the greatest scientific artist of the Florentine school, who applied the science of anatomy to the presentation of movement. He was above all original, borrowing little from the antique, and exercised great influence on the next generation. Although he generally paints hideous faces and scarcely less hideous bodies, in his "David" (73A) we find a marked exception. Here the young warrior has sped his stone, cut off the Giant's head, and now he strides over it, his graceful, slender figure still vibrating with the rapidity of his triumph. There is lightness and buoyance in this graceful youth, as he stands with a second stone in his sling ready for the next enemy.

This David-motif, which was worked so often in those days, from Donatello to Michelangelo, has for its pendant the presentation of the female heroine "Judith" (21), by Domenico Ghirlandajo (1449-1494). The Jewish widow is here placed with her maid, who carries the head of Holofernes, in a rich Renaissance corridor, although the story calls for an anxious fleeing from a tent in the early morning. This was, however, a conventional presentation, and Ghirlandajo, who had not a spark

of original genius, only adopted the best of what he found in the greater masters. His only aim was to render bright colour, pretty faces, without significance — for psychologically one could not distinguish here in this "Judith" the mistress from the maid. His work has an undeniable charm, is attractive and delightful, but lacks character. Only in his portraits he rises occasionally above mediocrity.

His brother-in-law and imitator, Sebastiano Mainardi (died 1513) shows this by reflection, for the three portraits which we have here by Mainardi are attractive. They are the portrait of a Cardinal (85); of a young man (86), with a far view of a sea-port in the background; and especially that of a young woman (83), where the light profile comes out beautifully against a dark column.

We must also halt before another work by Lorenzo di Credi, which hangs next. It is one of his usual Adorations of the Child (100). This one of the many pupils of Verrocchio, although living to within the sixteenth century, never forsook the traditions of the fifteenth. The picture is of an ivory finish, the excessive care bestowed making it finnicky in execution.

From this room we pass through Cabinet 31, which contains the glazed sculpture of the della

Robbia family — the finest selection of work next to that in the National Museum in Florence.

Room 32 — Sculpture in Marble of Donatello and Desiderio, and Old Florentine Paintings

Among the marbles in this cabinet we find some important paintings of the early leaders, Fra Angelico, Masaccio and Fra Filippo Lippi, the pioneers of the Quattrocento, who with Ucello and Castagno brought forth the new art expression of the Renaissance.

The most magnificent work of Fra Angelico is his "Last Judgment" (60), a triptychon, which was acquired in 1884 from the collection of the Earl of Dudley of London. In no work has Angelico shown the breadth and richness of his thought as in this altarpiece. Best known for the ecstatic feeling and the sacramental earnestness which inspired him, and which led him to the picturing of angelic beauty, heavenly blitheness, vivid portrayal of the blessed and the saints, we find here also a Dantesque canto on the pathos of the *dies irae.* The fate of the *accidiosi, gulosi, iracundi, invidi, libidinosi,* is depicted with startling vividness, without the grotesque caricatures we generally find in the work of the northern painters, Bosch, Teniers and Cranach. But the Fra did not love the

side of evil, and this portion is subdued, with ever diminishing figures, and forms the contrast to the procession of monks, saints and angels, entering the gates of paradise. Here the master pours out his soul in the joy of life that is hallowed by faith and holy ardour. The rhythmic dance of angels, full of heavenly joy and ecstacy, through the flowery meads towards the heavenly gates, is the most beautiful Fra Angelico has ever painted. This work was the culmination of his art, painted in Rome about 1450, and with all the feeling of the Middle Ages it gives an expression of this feeling which is almost modern.

It is exceedingly rare to find an easel painting by Masaccio (1401-1427), even in Italy, for his working-days extended only over ten years — at the age of twenty-seven he was murdered in a Roman street. But the Berlin Museum possesses three panels by this young genius.

Almost nothing is known of Masaccio's life. The only estimate we can form of him as a man is what Vasari tells about him, that he was very absorbed and absent minded, a man who had thrown himself heart and soul into his art, and careless about temporal affairs. "So not because of any vicious habits (for he was a man of innate goodness), but merely on account of excessive neglect of himself, everybody called him not Thomas, his

real name, but Masaccio [a rough English rendering would be 'that poor wretch of a Tom']. For all that, his readiness and courtesy in helping others left nothing to be desired."

And yet, in spite of the short period of his activity, the frescoes in the Brancacci Chapel in the Carmine at Florence are regarded as having been an *academia* for the artists that followed. For no man more signally influenced the art of the Renaissance than Masaccio. His greatest achievement is that he was the first who practised that quality in art, for which Bernard Berenson has so aptly used the phrase: the giving of tactile values. As Berenson expresses it: "I feel that I could touch every figure, that it would yield a definite resistance to my touch, that I should have to expend much effort to displace it, that I could walk around it."

Thus Masaccio was the first to give bodily form to his figures. Heretofore they had been flat — he gave them the illusion of being round. This new doctrine of form, originated by Donatello, was transferred by Masaccio to the graphic arts, and thereby he led in that quality which became the strongest characteristic and the greatest glory of the Florentine school — form.

Two of his panels in the Berlin Museum are the only remains of the predella of an altarpiece, the

main panel of which is lost, which he painted for the Church del Carmine in Pisa. On one of these panels we have an "Adoration of the Kings" (58A), not as crowded as Pisano's which we saw in the first room, but with an orderly grouping of exquisitely painted figures. The principal personages are not, as is usually the case, the three Kings, but two finely drawn figures, occupying the centre of the scene, and representing the donors of the altarpiece, Giuliano di Colino degli Scarsi and his brother, in the costume of jurists of Pisa. The manger-group on the left must have been a reproduction of the manner of its stage representation at the time. The hilly landscape with its rolling masses binds the composition together in a grand, yet restful manner.

In contrast with this festive scene the two views on the other panel (58B) are oppressive. They represent the martyrdom of St. Peter and of St. John the Baptist. Peter is being crucified outside the gates between the two Roman pyramids, with his head down, as he himself desired. John is being held down to earth by the pike of a soldier, while another soldier swings the broad sword that shall sever John's head. The action of the murdering soldiers is very expressive and has a high plane of reality and significance. On both the panels we must admire the strength of the young men, the

gravity and power of the old. Small as the composition is, it has all the breadth of feeling, the firm symmetry, the austere simplicity that we find in his large frescoes.

Still more are these new elements discernible in the third work by Masaccio, a tondo (58C) with finely carved frame, in imitation of a so-called "Desco da parto," which means a plate upon which presents and food were handed to a woman lying in childbirth. This tondo offers one of the first presentations of a non-biblical subject ever made. The scene shows the interior of a house, on the one side a rich corridor, on the other the room where the child is born. In this room, richly hung with tapestries, we see the mother stretched on a couch and waited upon by servants and neighbours. In the corridor we see a number of women friends approaching the door of the chamber to offer congratulations. They are accompanied by two pages blowing on heraldic trumpets — rather an inconsiderate noise to torture the ears of the young mother — and two other pages, one of whom carries such a Desco da parto. The architecture shows the new building style of the Early Renaissance, which had just been introduced, already in full perfection.

The impression which Masaccio made upon the younger generation of artists was so powerful that

even those who at first followed the footsteps of Fra Angelico soon fell into the example of the great realist. Thus in the work of his greatest pupil, Fra Filippo Lippi, we do no longer find the pietism of the Dominican monk but a naturalism full of material beauty. Lippi's strongest impulse was towards expression of the pleasant, genial, spiritually comfortable joy of life — as might be expected from one whose sins and follies and immorality brought shame and disgrace on himself and the religious order of the Carmelites with which he was connected. At one time Abbot of San Quirico, Lippi died an unfrocked priest.

With Masaccio we find the first bold and unequivocal departure from the authority of the traditions of art recognized by all the followers of Giotto, the first unbiased natural inspiration — with Fra Filippo Lippi we have the first direct recourse to the individual as a substitute for the ideal. He it was who brought the human type into art, in exchange for that ideal but conventional type which had been called divine. He made the Madonna a real mother of a real baby, and gave to sacred personages the features of living men and women.

What Burckhart calls "the most beautiful painting in the Museum," is Filippo's "Adoration of the Child" (69), which the artist, still young, painted for the family chapel of the Medici in

the Palazzo Riccardi. On the walls of this chapel Benozzo Gozzoli had painted the three Magi — in the forms of the Medici themselves — who came riding in a gorgeous Oriental cavalcade towards this altarpiece with its idyllic setting in an umbrous woodscene. It was a new way of portraying the worshipping Madonna, away from the stable, and surrounded by the dark, clustering trees of a cool forest. The attractive, winsome face of the Virgin, robed in red and blue, bends forward over her graceful, delicate hands as she looks upon the fascinating babe that lies playfully among the grass and flowers. The little John, in lambskin, holding a small cross, and with that air of gentle sadness which Filippo loved to give him, stands a little way off, and the God-father himself witnesses the scene from above, shedding illuminating rays from the dove over the little group below.

In his middle period Fra Filippo lost much of his delicate charm because of his study of scientific naturalism, and the "Madonna with the Child" (58) is by no means in as fascinating a mood as he displayed again later on — for which remember his "Mother of Consolation" in the first room. The Madonna before us stands in a niche, the shell-like top of which forms the background to her head. The type of her face is a broad oval, with a snub nose, dolorous looking mouth, and

short chin, and the child looks rather dropsical. We note here also his principal weakness in the bunchy, billowy draperies, which he acquired from his first master, the Giottesque painter Lorenzo Monaco.

Room 34 — Ferrarese and Bolognese Paintings of the 15th and 16th Centuries

The next Cabinet, 33, contains a number of bronze reliefs and statuettes. We turn, however, to the large Gallery 34, where the North Italian artists are shown. The study of the local characteristics and differences in style of the various schools is most instructive, and shows that almost each city in Italy had its own dialect in art.

The artists who worked in Ferrara at the art loving court of the d'Esthe received their first teaching from Padua, but soon fasten the attention by their independent development, and peculiar fantastic characteristics — an exaggerated, playful, architectonic detail and decoration; as well as the bright glow of colours which they display even when painting in distemper.

The magnificent altarpiece which dominates this entire gallery is by the best of the early men, Cosimo Tura (1430-1495), and is his renowned masterpiece, although one of his earliest works.

The monumental throne with its crystal columns, ornate carving, flaming marble and golden mosaics, is an architectural curiosity, filling almost the entire canvas, but showing between the feet and through the arches at the sides a beautiful, cool, light-grey landscape of lagunes and mountains. In all the fulness of this pictorial display sits the Virgin-mother, with the sleeping Child on her lap, flanked on the upper steps by St. Catharine and St. Apollonia. The former's hair hangs loose over a fine red garment, the latter's hair is brushed back, and her dress is of light-green with a dark-red bodice, her face in full light. At the foot of the throne stand two church-fathers — St. Augustine with mitre, stole and crozier, and his eagle, and St. Jerome with bald head and loose gown, and his lion. St. Augustine is reading in a large book, his "de civitate dei," and this city of the future is symbolized and mirrored in the crystal globe at his feet. The fulness of detail is astounding, and is owing to the Paduan influence of Squarcione, from whom Tura also acquired the anatomical insistences of coarse, long joints and knuckles.

This extraordinary anatomy becomes grotesque in the small "St. Christopher" (1170C), where the child is scampering on the saint's shoulders, much in the fashion of a monkey. So is the mani-

fest exertion of the big, strong man, as he grasps his tall staff, too apparently exaggerated. The "St. Sebastian" (1170B) is colder and flatter in colour, and too knotty and contorted to be agreeable to the eye.

His contemporary, Francesco Cossa (flourished 1435-1477) is far milder and more pleasing in a single figure which we find here, representing "Autumn" (115A); although in his large altar-pieces he often showed the same morbid exaggeration. This Autumn picture is one of a series symbolically representing the seasons or the months, and must have been originally intended for a palace banquet-hall, and not for the Session-hall of the Dominican Inquisition of Ferrara where the figures last hung together. This young woman carrying heavy field-tools and a large branch of a grape-vine with luscious bunches is painted quite in the modern way of Jules Breton, even with the same low horizon of the landscape which reaches only to her knees. This is a rolling landscape with fertile fields where peasants till the soil and horsemen caper along the highways.

The principal one of this Ferrarese school was Lorenzo Costa (1460-1535), who went early to Bologna where he studied with Francia. We find here two excellent works, a "Presentation in the Temple" (112), and a "Lamentation of Christ"

(115). The Temple presents the genuine interior of a synagogue in which the details, the seven-armed candlestick, the thora-roll, are given with keen archaeological knowledge. Levites and temple attendants are present with the Holy Family. A half-nude youth brings the knife for the circumcision, and a girl on the other side a deep plate. The main group of six persons stands somewhat back on the rising steps of the altar. The colour is restrained and reserved to a few bold, bright tones by the side of which Tura's colours look broken and garish. In the drawing we find also the softening influences of the South, in the slender, delicate forms, the grace of movement and the charm of facial expression, as opposed to Tura's homeliness and distortions.

Of the Ferrarese of the sixteenth century Benvenuto Tisi da Garofalo (1481-1559) still adhered to the characteristic traits of the previous century: the glowing, luminous reds, and a somewhat fantastic expression in the landscape. This is seen in his "St. Jerome" (243), where the hermit kneels in the solitary place; not one of his best works, however, for the flesh tints are decidedly smoky.

Mazzolini (1478-1528) painted often small cabinet pieces, wherein he was more successful than in larger compositions. His small "Holy Family

with Elizabeth and the little John" (270), and "The Boy Jesus teaching in the Temple" (273), are finely drawn, although the heads of the Pharisees look much like caricatures. A large altarpiece of the same subject (266), which Vasari considered his masterpiece, is too motley in colour which is dry and hard. Domenico Panetti (1460-1512) followed the Umbrian direction of Costa. His "Lamentation of Christ" (113) is rather flat in colour, but excels in the rich and varied treatment of the landscape.

The great Bolognese presented in this gallery is Francesco Raibolini, called Francia (1451-1517), who according to Raphael was equal to Perugino and Giovanni Bellini. He may be regarded as an intermediate link between the schools of Florence and Venice, by uniting form and colour in a tender harmony. He was a pure, tasteful painter, rendered popular by his quiet, peaceful groupings of lofty, noble feeling, and by his meticulous finish. His early work, a "Holy Family" (125) has still the drawing a little sharp — he was a goldsmith at first — and the colour cold; but his "Throned Madonna with Saints" (122), of 1502, is a fine work of deep religious motif, combined with physical beauty of the purest type. It is not as ecstatic as Fra Angelico's work, nor has it the insipidity of Perugino's affectation.

Room 35 — Lombard Paintings

In the small Cabinet around the Court we find a few interesting examples of North Italian painters, who all were drawn to Milan where Leonardo da Vinci exerted his mighty influence. This resulted in a vacillation between their earlier adherence to the culture of the antique after the example of the Paduans and the gracefulness and pathetic sweetness of mood with purity of line and warmth of colour which later characterized them.

Bernardino Luini (1475-1532), sympathetic, charming, devoted to grace, and most susceptible to beauty, was one of the most prominent of the school. A follower of Leonardo from afar, but never his pupil, he still adapted his style so closely to that of da Vinci that their works have, until recently, been commonly confounded. He lacks, however, intellectuality, and his cloying sweetness bores in the end. The "Madonna with Child" (217), whereof the reds are varied and softly harmonious, has been much restored and lost entirely its original appearance. The Child is lightly draped and lies in the lap of its mother, to whom it extends an apple.

More striking is a strongly expressive profile portrait of a Cardinal (55), by Bernardino de Conti (active 1499-1522). The red cardinal's cloak

stands out as a massive block against the black background, while the triangle of the face with its billows of flesh, but with keen features — pursed mouth, dilated nostrils and piercing eyes — is all the more luminous. Bernardino, together with Ambrogio de Predis, represents in Milan the archaic tendency of painting at a time when Leonardo for years had already been painting in a newer way. A "Portrait of Margherita Colleone" (208), in a light-grey, closely fitting gown, with wide sleeves, and a white veil over her hair, is also from his hand.

A forerunner of decadence was Giovanni Pedrini (active 1510-1530), a pupil of Leonardo. His favourite theme was the repentant Magdalene, whereof we have an example (205). His only object apparently was to paint the charm of surface of the smooth skin. It is not the nude painting as we shall see it with Correggio and Titian, but such as van der Werff, Bouguereau, and many others produced — porcelain bisque with rouge and cream. A semi-nude "St. Catharine" (215) gives him the same opportunity, although the scene of her martyrdom, between two teethed wheels on which the fire from heaven is descending, adds some pathos.

The most significant painter of Brescia was Giambattista Moroni (1520-1578), one of the

strongest and most characterful portrait painters, but uninventive and weak in his altarpieces. His two portraits of men (167, 193) are full of a modern spirit and treatment. They are both dressed in black, a fashion which was then replacing the multi-coloured costume of the past. With the black only green and white are used, besides the colourful faces.

We find also in this cabinet a "Holy Family with St. Francis" (227), by the principal Ferrarese of the sixteenth century, Dosso Dossi (1479-1542), who really belongs in the previous gallery. He was richly endowed with a feeling for poetic effects of light and colour, painted with ease and richness of tone.

Room 64 — The Carpets After Raphael's Cartoons

Before proceeding with our discussion of the paintings we come by the Balcony in the large Gallery 64, between the two Courts, and view there the Carpets that were made after Raphael's cartoons, seven of which are to-day in the South Kensington Museum.

Pope Leo X ordered of Raphael ten cartoons, from which carpets were woven in 1516 by Peter van Aelst, in gold, silk and wool. These carpets were used on festal days to decorate the lower part

of the walls of the Sistine Chapel, and are to this day kept in one of the halls of the Vatican. A second series was woven in exactly like manner, which set came into the possession of Henry VIII of England, and which remained until the death of Charles I in the royal palace of Whitehall. At the sale of the artistic treasures of the late king the carpets were bought by the Spanish ambassador for the Duke d'Alba and were sent to Spain, but in 1823 they came back to England where in 1844 they were bought for the Berlin Museum.

A later repetition of six carpets of the series is in Dresden, and other repetitions, of the seventeenth century, are found in Madrid, Vienna and Loreto. These, however, do not have the gold threads. The Berlin carpets are exact replicas of those in the Vatican.

The Cartoons from which these carpets were woven have been called the Parthenon-sculptures of the Renaissance, and Wölfflin has said, "they were the treasure whence one could draw the form expression of all human sensations; and Raphael's fame rests principally on these performances. The Western world had never been able heretofore to represent conclusively the movements of astonishment, consternation, the agony of sorrow and the image of the divine."

It must be understood that the Cartoons rank

artistically higher than the tapestries. The former are Raphael's own drawings with their delicate shades of colour and subtle indications of type and character in the lines, which the weavers could not reproduce with their materials. Time also has faded the original glowingly rich colours, which are now almost monochromatic. Still the grouping, the balance of the masses, the exquisite expression of the lines remain, and in these arazzi we have the noble, complete product of Raphael's mastership in composition.

The subjects woven in these tapestries are drawn from the Acts of the Apostles, or rather represent scenes from the lives of Peter and Paul, and it is apparent that the object was to illustrate the relationship between the history of the Apostles and the Papal Hierarchy.

The first carpet to the right shows "The Miraculous Draught of Fishes," where the Master with Peter and his brother Andrew are seated in one boat, and three fishermen in another pulling in the nets. Peter is kneeling before the miracle-worker. In the distance are the shores of the lake Gennesareth. In the foreground three cranes stand in the water on a shallow spot near which the wonderful catch is made.

It is notable that the boats are proportionately far too small to carry the human loads, which was

a peculiarity of cinquecento art, to subdue the material to the spiritual, even though it should contradict the facts. We note the same singularity in Leonardo da Vinci's "Last Supper," where the table is apparently too small for the company.

The second carpet, "Pasci Oves," Feed My Sheep, illustrates the charge to Peter in a beautiful grouping of the Apostles, and where the actual flock of sheep is not omitted.

In the "Healing of the Lame" the foreportal of the Temple is shown by a hall with heavy, turned columns among which the multitude surges to witness the miracle which Peter is performing. An open square is the scene of "The Death of Ananias," where the culprit is struck down upon the pavement as Peter, surrounded by the Apostles, lifts his hand to call judgment from heaven.

The "Conversion of Saul" is a far different composition from the one we shall see in the Rubens gallery. A long caravan stretches into the depth of the picture, while the wildness of Saul's horse clears a space in the foreground. The next tapestry shows "The Stoning of St. Stephen," and the one following, "Paul and Barnabas in Lystra," where the apostle tears his garments because the multitude tries to make him a subject of idolatry.

The sorcerer Elymas struck blind by Paul is seen on the next carpet, while the last one is of

the most impressive composition, "Paul Preaching at Athens." Raphael indicates the Areopagus by fanciful Greek temple-architecture, Paul with uplifted hands standing on a mosaic platform in front of a colonade. The multitude is in wrapt attention, only Dionysius the Areopagite makes a gesture of interest. One of the Vatican carpets, "Paul and Silas delivered from Prison by an Earthquake," is missing in the Berlin set.

Room 38 — Florentine Paintings of the 15th Century

Continuing our study of the paintings we pass over the balcony of the Basilica and enter the large gallery 38, which is called the Botticelli Gallery, because of the number of works of this great Florentine shown here. The principal Quattrocento Florentines are also represented.

Sandro di Mariano Filipepi, called Botticelli (1444-1510), combines to a remarkable degree the results of training and individual genius. Through his teacher, Fra Filippo, he was imbued with the religious feeling of Dante and Savonarola, and he had acquired great knowledge of the antique, and followed nature arduously. Therewith he joined an individual conception of the value of line to simulate movement, and no one, outside of Japan, has been more competent to create in his decorative

compositions a lineal symphony. But the religious tendency of his early influences hampers somewhat the full expression of his intentions. Thus his figures often seem warped by melancholy, the types become ill-favoured, the faces are scarcely ever charming, or even attractive. And yet, there is an irresistible swing to his line, with graceful curves, almost pagan abandon, which makes all his work, from beginning to end, intensely fascinating.

One of his most characteristic Madonnas is a full-length figure, standing before a niched throne (102. Plate II). The Child stands on one of the heavily carved arms of the chair, half leaning against the mother, and lifting its right hand in benediction, while angels, wreathed with roses and holding long ornamental candles entwined with flowers, are grouped in a row on both sides. It is the tondo which Vasari called, "cosa bellissima," and the most expressive example of his graceful, moving line, only surpassed in his "Spring," in the Uffizi.

Fully as beautiful, and somewhat more simple in composition, is another tondo (102A), where the Madonna is seated, holding the Child pressed against her breast. The four angels on each side hold tall lillies in their hands. Their curly heads form a straight line above which the head of the Madonna slightly projects. These angel heads are

MADONNA WITH THE CHILD AND ANGELS

SANDRO BOTTICELLI

Plate 11

Kaiser Friedrich Museum

not beautiful, yet have they peculiar, attractive types — an oval with sharply demarked cheekbones, hooked chins, high-drawn eyebrows, and rather voluptuous, full lips. Still Sandro is able to put into these features a dreamy expression, an undefined longing, a naive ingenuousness. The Madonna's face is more beautiful, but with a sad look in the eyes and somewhat drooping mouth.

In the St. John altarpiece (106), which was painted in 1485 for the Bardi Capella in Santo Spirito, Sandro has shown his skill in adding plants, flowers, fruits, and trees to the decorative display of an ornate marble dais with benches and vases. Before branches of cypress, palms and myrtle, that arch like niches over their heads, stand the two Johns, the Baptist and the Evangelist. Between them, elevated on the dais, is the Madonna seated, making ready to give the Child the breast, for which it greedily stretches out both hands. This is perhaps the most youthful looking Madonna ever painted with its sweet, girlish face, a white veil resting lightly on the long, blond hair.

An early work is the "St. Sebastian" (1128), painted for the Medici in 1473, which plainly shows Sandro's plastic studies with Pollaiuolo, at the same time revealing the graceful bearing of his figures. We have ample opportunity here to compare different examples of the St. Sebastian-motif — by

Cosimo Tura, Liberale da Verona, Basaiti, Lorenzo Lotto, Paris Bordone, and also by Rubens. The one by Botticelli presents an ideal youth, in no wise surpassed in its fine proportions, nude painting, and attractive appearance by any of the other examples. The loosely wound loin-cloth shines brilliantly upon the naked limbs.

Another nude is a replica of the single figure of "Venus" (1124), slightly altered from the "Birth of Venus" which Sandro painted for the Villa Cosimo de' Medici at Costello. One of the guests of Lorenzo Magnifico was so impressed with the beauty of the central figure that he requested of the artist a copy, which we have now before us. The arrangement of the hair is different from the Florentine Venus, and being taken out of the composition she is standing, and not half-floating. The black background is very original and enhances greatly the sculpturesque appearance.

Also in portraiture, which was then becoming popular, Botticelli distinguished himself by the simplicity and expressiveness of his human counterfeits. His "Giuliano de' Medici" (106B) is one of the finest Quattrocento portraits in existence. This brother of Lorenzo, and younger son of Cosimo, was murdered in a riot, when but twenty-five, in 1478, and Botticelli painted his portrait, the eyelids closed to indicate his decease, with

the aid of an existing bust-portrait. The sharply cut, beardless face, ringed about with the raven-black curly locks, comes out strongly against the green background.

The pendant to this portrait is that of a young woman (106A), which was originally supposed to represent Simonetta Vespucci, the young mistress of Giuliano, but the features bear too close resemblance to the ideal-heads in Sandro's compositions. It is more likely the portrait of the artist's most favourite model, his Fornarina.

The man who with Verrocchio had exercised most influence upon Botticelli was Antonio Pollaiuolo. We have already seen works of both these men. Antonio Pollaiuolo, however, had an *alter ego* in his brother, Piero. The two constantly collaborated, and scarcely is it possible to distinguish their independent works.

Piero Pollaiuolo (1443-1496), like his brother, was a goldsmith and a sculptor as well as a painter. He had the same plastic feeling for form which through Donatello had been impressed upon the Florentine school. We find in him, however, another Florentine peculiarity more strikingly demonstrated than in any other of his contemporaries. This is the feeling for space — a consequence of the life in the southern city. In the trans-alpine north, with its cold climate, the house is a shelter,

which becomes homelike and cozy — a word unknown in Italian. In the south the people live more out of doors, and even in the house they want largeness and freedom and no narrow rooms, alcoves, and stuff-hangings. Such a typical Florentine interior we find in the beautiful "Annunciation" (73. Plate III) by Piero, which has an astounding architectural perspective. From the anteroom with its two figures the long vista of the two halls, separated by the marble wall, ends in a delightful view of the Arno valley on the one side, and at the end of the other hall through a door into another room with three angels making music. The varicoloured marbles and onyx slabs, the richly decorated tapestried walls, the jewels flashing in the costumes, give a most sumptuous appearance. Mary, with hands crossed over her bosom, sits on the right, her long body bent forward, with a blue mantle over her brown dress. The angel, holding a lily-stalk, kneels before the Virgin while bringing the unusual tidings. The colours are exceptionally brilliant through the use of transparent glazes allowing the undertones to shine through.

We have already seen the work of Lorenzo di Credi. A panel which follows closest the style of his master Verrocchio is called "Mary of Egypt" (103), a Magdalene doing penance in the wilder-

PIERO POLLAIUOLO

ANNUNCIATION

Plate III

Kaiser Friedrich Museum

ness and comforted by an angel flying in the air. The penitent is nude but entirely hidden by her long black hair that falls profusely from her head down to the ground. Her elderly, haggard face still bears signs of erstwhile beauty.

Francesco Botticini (1446-1498), also of the Verrocchio school, the master of the "Vièrge Glorieuse" of the Louvre, is the author of a "Crucifixion" (70A) and a "Coronation of the Virgin" (72). In the Crucifixion is noticeable the anatomical exactness of the crucified body, the tension of the muscles, the sagging of the trunk and thighs so that the legs are bent outward. The five figures surrounding the cross are most incongruously dressed in gorgeous Florentine costumes; even the archangel Raphael, one of these, is swathed about with voluminous robes as he leads by the hand the little Tobith, dressed as a page in the height of fashion. Petrus Martyr is dressed in a long black cloak over a heavy white undergarment, with an ornamental dagger sticking in his left shoulder. St. Lawrence, well groomed, his hair hanging in curly locks on his shoulders, with the tonsure on the top of his head, wears the heavily embroidered gold and silk gown of a noble; while St. Anthony, with long, curly white beard, is wrapped in the toga of a senator. Two angels floating under the arms of the cross, also in swirl-

ing raiment, complete the composition which, despite its incongruity, has a great sense of dignity and is brilliant in colouring.

Towards the end of the century the Florentine painters became much weaker, more colourful, and more picturesque, which is always an inferior, slightly vulgar, and even an artificial form of art. The exquisite line-work of Botticelli was hard to learn, and did not quite suit the taste of the time. Added thereto was the influence of the magnificent Portinari altarpiece of the Fleming van der Goes, that had come to Florence in 1475. The deep glow and constructive unity of this masterpiece seemed to the Florentines to make their own work flat, cold, and depressing. The eccentric Piero di Cosimo (1462-1521) was most deeply impressed by this new style, and he reveals this in the "Adoration of the Shepherds" (204) which has deep, warm colours. An earlier work, "Venus, Mars and Amour" (107) bears still evidence of his poetic interest in the antique. The panel is in the shape of a casone front, but much larger, and therefore was likely a *sopraporta*. The subject is founded on a poem by Polizianos, "La Giostra," where Venus has just awakened and enjoys herself with the deep sleep of the war-god. The same theme was treated by Botticelli in a picture now in the National Gallery. Our picture shows us

Venus lying stretched upon the ground before a myrtle bush. Her transparent veil slightly covers her, and Cupid, a charming boy, nestles at her side. Mars lies in the opposite direction fast asleep, while putti are carrying away his armour piecemeal. Rabbits and pigeons enliven the scene which lies in a landscape that is far ahead of the landscapes painted by Masaccio, Baldovinetti, or Pollaiuolo. It has more truth of nature and less of the stage-setting of Masaccio, or the bird's eye view of Pollaiuolo. The Florentines were not in the habit of painting figures lying down, they always stand or sit, and the figures here are far from perfect. The body of Venus especially is not ideally beautiful, the abdomen sags down ungracefully. But the charm of the whole, illuminated by the light of the rising sun, is undeniable.

A design of the "Resurrection" (75), by Domenico Ghirlandajo, was executed by his two brothers, Davide (1452-1525) and Benedetto (1458-1497). Together with the side-wings (74 and 76) it formed the reverse of Domenico's altarpiece of the Choir of S. Maria Novella in Florence, which is now in the Pinakothek in Munich. The work is scarcely interesting but characteristic of the imitative methods of Domenico, and of his tendency to descend through excessive detail to bad taste.

Two paintings by Filippino Lippi, an early and a late one, complete our survey of this Botticelli period. We have already seen his "Allegory of Music," in which we noted the combination of antique elements with new allegorical motives. The earlier work is a "Madonna" (101), rather too gay in colour. The later work is a "Crucifixion" (96) which with its gold background and the waxy, ascetic form on the cross has a truly archaic appearance. It was painted under the influence of the Savonarola period and is far removed from the humanistic ideals of the time. Still the St. Francis and Mary, who kneel at the foot of the cross, are well painted and have all the purity in type and graceful sentiment in pose and feature of his earlier work.

Room 37 — Umbrian and Paduan Paintings of the 15th Century

The influence of Florence was felt to the south as well as to the north. The Umbrians gradually lost their feeling for detail, their gold ornamentation, their sentiment inherited from the Sienese, and followed more and more the Florentine way of expressing form. The Paduans in the north manifested most strongly the influence of the study of the classic marbles, but also these gradually added the nature study which the Florentines first

LUCA SIGNORELLI

PAN AND THE SHEPHERDS

Plate IV

Kaiser Friedrich Museum

introduced. Melozzo da Forli and Luca Signorelli were the first of the Umbrians to free themselves from the halting provincial manner. Melozzo was the grander temperament and excelled all his precursors by his exalted ideas of the beauty of composition. Signorelli had the subtler and deeper mind, and in his masterful freedom in the treatment of the nude must be regarded as the forerunner of Michelangelo.

Luca Signorelli (1441-1523) was in feeling for the poetry of things inferior to no man. His "Pan and the Shepherds" (79A. Plate IV) is one of his most characteristic and most fascinating works. There he essayed in antique and mythological symbols, and the distinct, tonic value of the nude, to depict the wonderful charm of nature. It has been suggested that a poem of Jacopo Sannazaro gave the inspiration for the work, which presents Pan as the god of nature and the master of music. In the centre we see the goat-footed Pan seated on a rock in a fantastic landscape, the tender crescent moon crowning his locks. He rests his organ-flute upon his knee as he gently inclines his head to listen to the arcadian concert that is being rendered for him and the two bronzed shepherds. Young Olympos is piping and Silenus, stretched on the ground, with the beautiful young nymph standing forward, join him on the reeds.

The veil of evening softens all colours. The rhythmic disposition of the figures, standing, sitting, and lying down, and of front, back and side views, is of a variety not yet seen in the art of that day. These nudes have a certain gigantic robustness and suggestion of primeval energy; they have redundant life, proud carriage, massive muscles, sinewy limbs, yet there is no coarseness of animalism in his style. And how well Luca succeeds in detaching his figures from the background!

Two altarwings (79) are of equal importance and even more beautiful in colour. They flanked at one time a coloured wooden statue of St. Christopher (now in the Louvre). On the left stands the beautiful Magdalene in a rich robe of fiery red and gold-green, holding a splendid ointment vessel. At her side is Sister Catharine of Siena, and at their feet kneels the old St. Jerome, half-naked and beating himself with a stone. On the other wing we find the modest, lovely St. Clara, accompanied by St. Augustine in his bishop's robe, and St. Anthony of Padua on his knees.

Between the two wings, taking the place of the original statue, is another example of Luca's last years. A tondo (79B), possibly a "desco da parto," presents a scene which has rarely been pictured in art, a visit of Mary and Joseph with

Jesus to the parents of the little John. The composition is exceptionally fine and well-balanced. The two women embrace each other on the one side, and the two old men carrying the boys fill the other half of the tondo. The larger and heavier man, Joseph, is coming up a step, and as Zacharias comes to meet him the little John turns a small silver basin over the head of Jesus — an allusion to the baptism.

From the Casa Torrigiani comes the life-size bust portrait of a jurist with a large red *biretta,* with black *stola.* The fleshy face is exquisitely modelled, and the expression is thoughtful, the mouth firmly set. In the background we see on the one side of the head the small figures of two young men, nude, near the ruin of a triumphal arch; at the other side two young women, draped. Michelangelo followed Signorelli in the introduction of such nude figures as accessories, although with a deeper meaning.

Melozzo da Forli's (1438-1494) paintings are very rare, and exceedingly valuable because they indicate the advancing steps whereby the painters of southern Tuscany and the Romagna progressed towards the greater freedom of the Florentines. The visit of the Fleming Justus van Ghent to Urbino had as great influence on the Umbrian painters as the visit of Hugo van der Goes had had

on those of Florence. In the two paintings here by Melozzo we note how this artist exceeded all his predecessors in beauty and impressiveness of composition.

Duke Frederico da Montefeltro gave a commission to Melozzo to decorate the walls of a room of his famous library in his palace at Urbino with allegorical presentations of the seven arts and sciences which the University designated as non-technical. These were Grammar, Rhetoric, Logic, Geometry, Arithmetic, Music, and Astronomy. Three of these, Grammar, Geometry and Arithmetic have disappeared. The paintings of Music and of Rhetoric are in the National Gallery, and the remaining two, of Logic and of Astronomy are here in Berlin.

The "Genius of Logic" (54. Plate V) is shown in the form of a richly gowned woman stepping down from a high throne to hand the book of wisdom to Duke Frederico as he kneels upon the lower step. On the other panel (54A) an elderly woman, in cloisterlike garments, and heavily veiled, offers an astronomical sphere to the kneeling princely suitor, who is supposed to be Frederico's friend, Count Ottaviano Ubaldino, whose favourite studies were astronomy and astrology. The heads of these personages are of imposing appearance, the execution is broad and strong, and the excess

MELOZZO DA FORLI

GENIUS OF LOGIC

Plate v

Kaiser Friedrich Museum

of detail, which so often belittles the works of this variegated fifteenth century, is entirely lacking.

Giovanni Santi (1435-1494), the father of Raphael, proves himself in the symmetrical churchly composition of his paintings, in the constantly recurring, sentimental bending of the head, and in the mild, weak expressions, a thorough Umbrian. His "Throned Madonna with the Saints" (139) suffers of dryness of colour and weakness of characterization. The heads of the men are expressionless, and the features of the Madonna are haggard and archaic.

Giovanni Bertucci (active about 1513) in his "Adoration of the Kings" (132) shows the same insignificance with senile old men and weak youths — far removed from the strength of the Florentine school.

In Lombardy we find the Paduan school in close sympathy with Florence through its plastic tendencies. While Florence, however, sought its presentation of form through the study of the living body and of nature, the University city of Padua took more the antique sculptures for its example. As a result the work of the Paduan artists has rather the effect of relief than of free-grouping. Also the architectonic and ornamental treatment of thrones, and the decoration with

magnificent details points to the imitation of the antique.

Of Francesco Squarcione (1394-1474), the founder of the school, we have here a "Madonna with Child" (27A), a half-figure under life-size, which is reminiscent of the Madonna reliefs of Donatello. This panel, and an altarpiece now in the city museum of Padua, are the only works in existence of this famous artist and student, who exercised great influence on his many pupils. Our Madonna is a beautiful type of face, seen in profile, and strikingly set off in a long, black hooded mantle against a red curtain background. The Child is drawn with an excess of motion which is in strong contrast to the staid quietness of the Mother. Jesus has run to the Madonna, clasped his arms around her neck, and cuddles his head against her cheek. Two ornamental candlesticks upon the stone balustrade behind which the Mother stands are architectural, but unnecessary and disturbing details.

The greatest master of the Paduan school was Andrea Mantegna (1431-1506). He had the largeness of mind that looks for impressions wherever to be found, and after his early training under Squarcione he studied Paolo Uccello for form, Fra Filippo for composition and space, Piero della Francesca for perspective, while through marriage with the sister of the Bellinis he received

ANDREA MANTEGNA

PRESENTATION IN THE TEMPLE

Plate VI

Kaiser Friedrich Museum

impressions of the early Venetian school. But his chief source of indebtedness was to Donatello, from whom he took that sculpturesque insight which is his distinguishing mark. No one ever stood more firmly than he upon design and style for the basis of his pictorial art. No matter how harsh his figures sometimes may be his outline is delicate and sensitive, full of character and grace.

In the year when Donatello left Padua, and Andrea was but twenty-five years old, he painted the " Presentation in the Temple " (29. Plate VI), under the inspiration of holding his first born. The half-figures are beautifully composed in relief against the dark background. The lovely Madonna is about to lay the bambino in the arms of the aged Simeon with his silver beard. The full face of Joseph is a powerful conception that reminds of the stern features of an archaic mosaic. These three heads, of Mary, Simeon and Joseph, are of the strongest creations we have of Mantegna. There is devotion of style, firmness of lines and contours, solidity of colouring, a divination of the real, if indeed these heads are not portraits — Jacopo Bellini, the grandfather of Andrea's child, was then seventy. An early failing, which later disappeared, is here strongly marked. All is still pressed together in flat layers. He puts one head behind another without stopping to consider care-

fully enough whether there would be room for all the bodies.

A half-size, half-length "Madonna and the Child" (27), against a blue background on which a heavy garland of fruit and flowers, is catalogued under Mantegna's name. The tone is rather dry, and the effort to overcome the difficulty of foreshortening is apparent. The sentiment of the composition also is too weak for Mantegna, and the attribution may well be discarded.

The magnificent bust-portrait of Cardinal Lodovico Mezzarota (9) is as if cast in bronze, solid, powerful, convincing. A comparison with Signorelli's bust of a jurist which we saw on the opposite wall, proves how empty the broad treatment of the Umbrian is as against the energetic compactness of the Paduan. The face with its stern features, sharply cut mouth, keen eyes, and contracted brows, fits exactly the character of this Prince of the Church, proud, luxuriant, overbearing, whose excessive assumption of worldly splendour provoked even the protest of Pope Paul II, who himself was by no means meekly disposed. No broad-brimmed cardinal's hat indicates his high place, only a choir-shirt and a red mass-garment cover his ample chest — it is the personality of the man, the expression of his character that attracts.

Two other Paduan artists are more provincial

in their work; they have the sculpturesque quality without the broader vision of Mantegna.

Marco Zoppo (1440-1498) was a heavy-handed, almost uncouth painter. His most important work, the large altarpiece which he painted for S. Giovanni in Pesaro is here. This "Madonna Enthroned" (1170), with the Child and four saints, has a heavy rock background above which a narrow strip of sky with far-off buildings is seen. A meaningless festoon above the throne is silhouetted against the sky. The extraordinary development of muscles and veins in the gigantic figures of John the Baptist and St. Jerome, the grotesquely fat child, and the general heaviness of the other forms make the impression of the whole far from attractive. The painting were best seen through the door from the adjoining room to moderate somewhat its aggressiveness, and to reduce the rawness of the flat, chalky colour.

Another "Madonna Enthroned" (1162) is by Gregorio Schiavone (1440-1470), which also shows the one-sidedness of the school. It is the middle part of an altarpiece from S. Francesco in Padua. The pose of the Madonna, which should be dignified and elevated, is very artificial, her expression is extraordinarily proud and repellent. The angels at her side are comically plump, and the colour of the painting cold. The artist shows an entire lack

of feeling for nature, and seems to prefer the stark forms of stone to the supple pliability of living flesh.

As an introduction to the Venetian school which we shall study in the next rooms we find here a very early work of Gentile Bellini (1426-1507), who at one time stood under Paduan influence. This is a "Madonna" (1180) with the Child and Donors. The large high oval of the Virgin's face with a hood, and the heaviness of the child, are far from pleasing, but the two busts of the donors which come out above the foot of the panel point to Bellini's later accomplishment. They are expressive and well-modelled.

Rooms 41, 44, 43. Venetian Paintings of the 15th Century

In the first one of these galleries we will find the works of the men of the so-called *terra ferma*, of Vicenza, Verona, Brescia. The next gallery contains the larger paintings of the Venetian school proper, with a few Veronese. The Cabinet 43 holds the smaller Venetian works of the Early Renaissance.

One of the early men of Brescia, who later went to Milan and was probably the founder of the Milanese school, was Vincenzo Foppa (about 1427-1502). In his "Lamentation of Christ" (133.

LAMENTATION OF CHRIST

VINCENZO FOPPA

Plate VII

Kaiser Friedrich Museum

Plate VII) he shows himself a great master. It is considered his best work wherein we may observe his distinction for colour, which has pervasive silvery greys and subdued greens with shimmering effects. The expressions of sorrow are realistic and not as reserved as was still customary; the dark rock on the right acts as soundingboard to these exclamations of woe. The painter's fantasy is shown by portraying Jerusalem in the background in the form of an Italian city. The picture proves to be the work of a progressive with sufficient energy to be a leader.

His pupil Ambrogio Borgognone (1450-1523) was somewhat influenced by Leonardo, and he introduced the cool, the silvery, the light-blue into Lombardy, whereof his two Madonnas, the one with angels (51) the other with saints (52), bear witness. While not conspicuous for particular excellence in form or movement or spacing, he has the most restrained, the most profound, the most refined pietistic feeling, which gave him the name of the Fra Angelico of Lombardy. His drawing especially of glimpses of streets, mural bits, and small figures has a synthetic abbreviation, differing from the plastic style then used, which makes it quite modern.

At Verona we find Francesco Morone (1473-1529) and Girolamo dai Libri (1474-1555), both

living into the sixteenth century but more allied to the art of the fifteenth. The Madonnas (46, 46B) of Morone, and the large Sacra Conversazione (30) by Libri are merely of interest to study the transition from the Early to the High Renaissance.

Among all these sacred subjects we spy with interest a "Betrothal" (1175) by an unknown Veronese master of the neighbouring Ferrara. The work seems to have been done under the influence of Piero della Francesca. The exchange of rings takes place in the open, with a hilly landscape in the distance. Four friends accompany the bridegroom as they meet the bride, who with two young maidens has just come out of doors. The lovers are engrossed in the ceremony, while the exchange of glances between the others shows a division of interest. The straight up and down lines of the folds of the close fitting garments are not displeasing since these are relieved by the winding road in the distance. This profane Sposalizio is very refreshing among the usual religious compositions.

The only master of much note in Vicenza was Bartolommeo Montagna (1450-1523), a pupil of Mantegna, from whom he learned facility in drawing. Later he was influenced by the early Venetians and acquired a gentler, if not weaker manner of composing, but the Venetian colour-supremacy

materially aided the beauty of his later work. The finest work in this room is his "Noli me Tangere" (44B). The forms of the Christ and the Magdalene are weak, but the colourtone is golden. The architectural constructions on the side, like coulisses, frame the saints who are present at the meeting. A larger altarpiece is a "Madonna Enthroned" (44) with saints and the donor, Bernardino da Feltre, in the robes of a Franciscan. Da Feltre was the founder of pawnshops in Italy, whereby he amassed a large fortune. He had this altarpiece painted for S. Marco in Lonigo. The round head of the Madonna with the heavy eyelids points directly to the Venetian Vivarini.

Marcello Fogolino (active 1520-1540), of Vicenza, is a much later man, although in his manner he still exhibits the earlier provincialism of the terra firma. His large "Madonna Enthroned" (47), with saints, formed part of the main altar in S. Francesco in Vicenza.

The last picture that occupies us in this gallery is one that introduces us to the next, for it is a Venetian work, though of minor quality. This "Christ at Emmaus" (1) is by Marco Marziale (active 1492-1507), who pictures four instead of the usual two men who sit at meat with the Master. Muther calls attention to the German elements in this painting, the square head of Christ, the Sla-

vonic type of the youngest pilgrim and of an older one, who both remind of Lucas Cranach.

In the next room, Gallery 44, hang several large Venetian paintings.

The Venetians stand quite apart from the rest of the Italian schools. We know that art is an expression of a people's character, conditions of life, and environment, and Venice differed from other Italian cities in almost every respect. The Venetians were merchants, growing opulent in trade, and concerning themselves little with the higher ideals of culture and philosophy. Their affluence bred in them a spirit of independence which did not brook political or ecclesiastical interference. Their trade with the far East educated their eyes to the rich colours the Mohammedan world produced in dyed stuffs, mosaics and marbles; while their own island home of the lagunes, with its sunny skies and waters, developed their love for the brilliant, glowing, and opalescent.

All these conditions impressed themselves upon Venetian art. It acquired a worldly spirit, not one that cared for ascetic pietism, but even in its religious painting preferred the pride of the eye to the devotion of the soul. The splendour of lavish living called forth the sumptuous spirit in the compositions of the great masters of decorative art; while the intercourse with the East, as well as their

natural surroundings, produced the gorgeous, scintillating colour-school of Venice. The right means were provided at the right time when the use of oil came from Flanders — in the beginning not understood by Florence, but at once adopted by Venice, to change the flat, dull colours of distemper into the lustrous gloss of the new medium.

The earliest Venetian art was closely related to Byzantium, but without producing any great workmen died a natural death — there are no Primitives in the Venetian school. Not until the second half of the fifteenth century does the art of painting in Venice become of importance. Then two families of artists, the Vivarini and the Bellini, laid the foundation of the Venetian school.

The Bellinis we will meet later on. Here we find the large masterpiece of Luigi, called Alvise Vivarini (flourished 1461-1503), the last of the family whose home was in Murano, an out-lying Venetian island. This "Madonna with Six Saints" (38) is the most impressive composition among several important works in this gallery. The Venetians lived in narrow streets, there was not much room to spare, and their churches were usually small. Thus the chapel in which the Madonna is here enthroned, and which is completely filled by the six persons surrounding the throne, is rather diminutive; and yet, by the architectonic lines and

the general disposition, it gives the impression of an imposing, lofty, dignified sanctum. In a loggia with cupola and open arcades stands a beautifully sculptured, high marble throne to which four steps give access. On the lowest step stand two putti, one playing the lute, which the other accompanies with a flute. The Madonna is seated in stately dignity upon the purple cushions, holding the nude infant, who extends his right hand in blessing over St. Catharine, St. Peter and St. George, with St. Magdalene, St. Jerome and St. Sebastian, who are arranged in strong symmetrical order at both sides of the throne. They match each other in pairs, the two women with the same dress, hair-arrangement, gaze, gesture, lighting and colour; the sunken down head of Peter opposes the grey-beard of Jerome, both wrapped in flowing robes with many folds. The opposite of the harnessed St. George to the naked St. Sebastian is the more striking. All stand, in wrapt silence, listening to the putti's serenade. This impression of stately, reverential quiet is emphasized by the upper-half of the picture with its grand architectural lines and the intarsia of the ceiling, all empty, lofty, echoing the sweet notes.

Another altarpiece by Alvise, only a little smaller, "The Madonna and Four Saints" (1165), excels in grand construction, depth of colouring, with a

ST. MAGDALENE
CARLO CRIVELLI Plate VIII *Kaiser Friedrich Museum*

sharp side-light, strong characterization of the heads, and a free movement of the bodies.

Only a few pupils and followers of the Vivarini appeared before the Muranese were merged with the Venetians. Carlo Crivelli (1430-1493) is the only one of these of any note. We still detect Paduan echoes in his work, a mixture of grace with harsh, archaic severity. His "St. Magdalene" (1156. Plate VIII) is one of the finest of his single figures. It combines magnificent decorative detail with sweetness and delicacy in face and hands, excessive affectation in the drawing, and richest colour-play. The way the hands are drawn is almost a mannerism with Crivelli, seen with all his Madonnas, and also in the large altarpiece "The Infant Christ giving the Keys to St. Peter" (1156A), which hangs in the centre of the main wall. The wide distinction in which Crivelli juxtaposes his ideals of women against the barbaric harshness of his men had never been seen, even in the old Sienese school. The ineffable sweetness and grace of the Virgin — again with a right hand of thin, extraordinary curved fingers — surrounded by the most brutal and debased looking saints, who are almost smothered in gorgeous church raiment, is the height of contrast. The whole panel is loaded with gold, brocades, jewels and carvings. The reckless, elusive capriciousness of the com-

position is not an unmixed merit; yet it is not difficult to sift out from a mass of irrelevant, but still interesting detail, the passages which are worth while. This is regarded as the artist's masterpiece of his later period, when he inaugurated the idea to give the figures, not isolated in their separate panels, but united in a single composition in which each takes its proper place. From the beginning to the end of his career Crivelli always painted in distemper, to which he clung with a desperate fondness at a time when all painters were trying oils. He did not belong to a movement of progress, but in the stationary conservatism of his art he attained a height in which he rivals the greatest artists of all times and countries.

The first great follower of the Bellini in Venice was Vittore Carpaccio (about 1455-1525), a strikingly original man, who was an innovator with grandly elaborate compositions. His "Consecration of St. Stephen" (23) is thoroughly characteristic of his descriptive art. On a large square, in the background of which some Venetian buildings on the one side and on the other a queerly shaped mountain and a chapel are seen, are gathered various groups. One group in the left foreground consists of a number of Oriental dignitaries, with turbans and long robes, apparently discussing the ceremony which takes place on the right.

There we see on the steps of a palace the apostle Peter, attended by one or two other apostles, investing Stephen, and a few other young clerics who kneel on the steps, with the diaconate. Several men and women in attractive national costumes are gathered around. The landscape, the perspective, the architecture of the buildings, the costumes, the colours attract us more, however, than the spiritual meaning of the occasion. The invention, the technical ability, the sumptuous appearance of the whole make Carpaccio a worthy forerunner of Paolo Veronese. His "Preparation for the Burial" (23A) is more bizarre, since the movements of the attendants are too pronounced, and disturb the solemn quiet which we should expect in a Christo Morte. Unusually fine is the perspective on the brightly lit heights, with a pair of musical angels on the cliff.

Carpaccio was a true child of Venice. He has opulent colouring, warmed by the rays of the Venetian sun and enlivened by that gaiety with which the very air of the lagunes is impregnated. The spiritual significance of his religious works truly interprets Venetian devotion, "at once real and devoid of pietistic rapture." He possessed grace and dignity, a certain romantic charm, and his wayward imagination, full of subtle and happy surprises, always gives a pleasing satisfaction.

Cima da Conegliano (1470-1518) was an equally lovable personality, perhaps with somewhat more refinement, more symmetry, and simpler grace. He is the delightful painter of Virgins who are still serious, but conscious of their own beauty, whose softly rounded forms are in strong contrast to the ascetic, bony frames of the Florentines. At times he reaches to Carpaccio's height in grandeur of composing. This is seen in the panel which depicts a scene in the life of St. Marc, "The Healing of Anianus" (15). One day St. Marc was passing over the marketplace of Alexandria when he saw a sidewalk cobbler, Anianus by name, who had cut himself with his awl to such an extent that the hand would seem useless for further service. St. Marc stopped the bleeding and healed the hand. And the legend says that the cobbler left his last and followed the apostle, became a Christian, and succeeded St. Marc on the bishop-chair of Alexandria. The grouping of the heavily turbanned and robed Orientals who witness the miracle is very natural. One head reaching out of a groundfloor window is a perfect type, and a horseman, who looks like a present-day Cossack, has halted his horse and bends forward to see over the heads of the crowd what is going on. The architectural lines of the buildings surrounding the square are stately and well-proportioned.

But Cima was even more successful in his Conversazione pictures with their festive gaiety than in his few historical works. Thus his Ancona, "Madonna and Child" (2), has a supreme dignity in the statuesque saints that stand at the foot of the high throne, with studied correctness of drawing. The setting is much like the one we saw in Alvise Vivarini's work (38, opposite wall). Best of all we find Cima in his half-length Madonnas, with a natural nobility in the heads, and picturesque landscape background. There is one of these here (7), in which the donor's face and clasped hands appear. The charm and vitality in the faces and the deep autumnal colour of the mountainous landscape make this an exceptionally attractive little panel.

Three immediate pupils of the Bellinis in this gallery are but weak imitators. Francesco Bissolo (1464-1528) drove his imitation so far that many of his works are at first readily mistaken for those of Giambellini, but his colour is weak and warm, not brilliant, and his characters insignificant. We may note this in his "Resurrection of Christ" (43). Francesco Zaganelli (active 1505-1527) was a painter from the Romagna, but also worked with the Bellini. His "Annunciation" (164) is one of the earliest presentations of this subject in a grand, ceremonial manner, instead of the earlier

surprise visit in Mary's dormitory. Here we see the Virgin standing in a roomy, splendidly decorated hall, receiving the angel, while St. Anthony of Padua kneels in adoration, and St. John the Baptist presents the donor. Marco Basaiti (active 1497-1527) was again a weak imitator. His "St. Sebastian" (37) is a sweet, nerveless conception.

Both the Veronese shown in this gallery are represented with the pictures of the same tortured saint. The "St. Sebastian" (46A) of Liberale da Verona (1451-1536) is the finest presentment. The style of drawing is formed somewhat on Mantegna's work, while Venetian influences are seen in the colouring and background. This nude body tied against a tree has great animal beauty, without the usual languid emaciation wherewith Botticelli and other early men depicted the martyr, and revealing the deep sense for form and structure, and a certain poetical feeling as well, wherewith Liberale was endowed. The features, turned heavenward, have a plaintive but not suffering expression. The vigorous youthfulness of the body, pierced by arrows, and soon to stiffen in death, is the contrasting key of the picture.

The same subject (46C), by Francesco Bonsignori (1453-1519), reveals also the Mantegna influence. Here the figure has a different pose and

is somewhat more severe in outline but equally impressive.

In Cabinet 43 we find Venetian paintings of smaller size. One of the earliest works of Giovanni Bellini (1428-1516), of whom we will see other works further on, is a "Mary with Child" (1177), still entirely in the style of his father Jacopo, and before Mantegna's influence was felt. There is still a lack of freedom and absence of grace in this half-figure, nor is the colour as melting as in his later famous half-figure Madonnas.

In one of the two portraits of young men, by Antonello da Messina (1444-1493), we can readily detect the Flemish feeling which he acquired while studying the process of painting in oil colours, which he introduced into Italy. This is a three-quarter face of a young man (18A), beardless, with red, fur-lined mantle and dark cap against a black background. The other portrait (18), one of the latest he painted, has less of this Flemish feeling, its manner of painting is exactly like that of a Bellini Madonna. The bust of a long-haired youth comes above the rail of a balustrade, an evening sky forms the background, dark overhead, and running into a bright sunset glow towards the horizon. The features are framed in reddish brown hair, and the collar of a dark shirt circles

the neck. The face is full and well-modelled, and has a fine reflection of the light-effect. It is a portrait that can easily hold its own with those of later men.

The undoubted example in the Berlin Museum of Giorgione (1477-1511) is also the portrait of a youth (12A). Giorgione was one of the three greatest pupils of Giambellini, Titian and Tintoretto being the other two. He was one of the greatest of colourists, working mostly in fresco. He died young, it is said, from grief at the desertion of a fickle beauty, and but few of his easel-pictures — not a score in all — are in existence.

In this portrait of a youth who looks so steadily at the beholder we see finely marked, almost delicate features, framed in a wealth of long black hair which, parted in the middle, hangs down in heavy locks on his shoulders, covering the ears. A dull violet, padded doublet covers his breast as he stands behind a stone parapet.* There is a fine blending of skilful contrasts in colour and a voluptuous swell of line. Says Morelli: "In it we have one of those rare portraits such as only Giorgione and occasionally Titian were capable of producing, highly suggestive, and exercising over the spectator an irresistible fascination."

Giorgione combined the refined feeling and poetry of Bellini with Carpaccio's gaiety and love

of colour, whereby his work shows the perfect reflex of the ripened Renaissance. His contemporaries were at a loss for terms in which to express their admiration, and were driven to coin words which should convey some idea of the fulness of life and beauty that breathed from his canvases. *Il fuoco Giorgionesco,* "the Giorgionesque fire," and *un certo fiammeggiar di colori,* "a certain flamelike quality of colour," became common phrases to apply to his creations. No wonder that the school of Giorgione numbers far more adherents than even the school of da Vinci, or the school of Raphael; not because of any direct teaching of the master, but because the "Giorgionesque" spirit was abroad, and the taste of the day required paintings like Giorgione's to satisfy it.

We have already seen work of the next two men. The Museum Verein has contributed a small beach-scene (17A), by Cima de Conegliano, one of the first landscapes *per se,* in which the small figures of wrestling men are only accessories. It depicts a green bend in the shore of a lake which is enclosed in the far distance by blue mountains. A boat is drawn upon the smooth sand, and trees and verdure add to the beauty of the scene. The picture grasps the meaning of landscape in its entirety, and renders it with poetic significance.

The half-length "Madonna and Child" (46), by Francesco Morone, is in the style of his example which we saw in Room 41.

Of greater interest is a "Pieta" (4), by the so-called Pseudo Basaiti, an assistant of Gio. Bellini, whose work up to a short time ago was ascribed to Marco Basaiti. This unknown artist who, however, lately has been identified with Andrea Busati, of whom there is a signed painting in the Academy of Venice, was a far stronger man than the one who for so long received the credit of his work. In our picture of half-figures we see the nude body of the dead Christ supported on each side by Mary and John. The drawing of this body is remarkably plastic, the folds of the dresses worn by the mourners are natural, and their faces expressive of deep grief without exaggeration. The head of the Christ, fallen backwards on Mary's arm and slightly foreshortened, is one of the most beautifully painted heads, such as few Pietas may show.

Three Ferrarese painters are also shown here. Of Francesco Francia we have already seen a large work in Room 34. Here we find an attractive little "Holy Family" (125), in half-figures, of his early time, which shows still the sharp drawing of his goldsmith's art. The colour is rather cold and somewhat mixed, but the charming pose

of the Child, standing on a stone breasting as Mary holds it, with Joseph at the other side, is very attractive.

The "John the Baptist" (112C), by Ercole Roberti (1455-1496), the ablest follower of Tura, looks rather haggard, well-nigh grotesque, among these Venetians, but is as glowing in colour as any of these. The emaciated form, girt about the loins, stands silhouetted against the sky studying the mystery of the cross. The homely face and shanky limbs remind of Pollaiuolo, but the feeling for the landscape is much further advanced. The saint stands on a platform that looks like the roof of a house, over the edge of which we see a lake from which many rocky eminences protrude, the ruins of a bridge here, a city and ships there, and mountains girdling the horizon, which runs below the middle of the painting. The upper half is filled with a glowing evening sky, brilliantly reflected in the waters of the lake, which gives the small panel a rare feeling of nature. His "Mary with the Child" (112D) is more restful in appearance. Roberti's pupil, Francesco Maineri (flourished last half 15th century) has a "Holy Family" (1632) quite in the same manner.

Three portraits in this cabinet belong to the High Renaissance of the sixteenth century. Two of these are by Lorenzo Lotto (1480-1556), both of

young men. An early portrait (182) shows a youth with slightly bent head, half turned to the right and gazing straight at the onlooker. His black barette, black doublet and mantle, show well against a blue-green curtain. No. 320 is a mature work of the artist's best period. The youth has short-cut hair and a pointed beard. The black barette and doublet come out against a red curtain, while to the right one sees the sea with a part of the Molo of Venice. Here the full power of portraiture is seen in the masterful handling.

In his portraits Lotto shows his independence. A pupil of Alvise Vivarini, as Berenson has clearly established, he had archaic leanings but was later influenced by Cima de Conegliano, Bellini, Crivelli, Raphael and others. But a distinctly individual note is struck and a delicate psychological insight shown when he presents the human document. Then he displays a power of catching and perpetuating transient emotions and delicate shades of feeling which distinguishes him from all other Venetian masters. Farther on we shall see one of his religious pictures, which are marked by an intense fervour; not so much of personal religiousness but of an exquisite sensitiveness to ecstatic feelings and unclutchable visions.

Another fine portrait here is by Sebastiano del Piombo (1485-1547). It represents a young

Roman matron (259B), seated at a window, the dark wall at the side serving as background to her full-lighted face. She is sitting sideways, with her face turned towards the spectator, the lustrous bright eyes gazing at him coquettishly. The fur-lined red velvet mantle falls off her left shoulder and is held up to the breast by the right hand, and in the left she holds a small basket with fruit. Through the window is seen a charming hilly landscape with evening light. When this panel was in the Blenheim Collection of the Duke of Marlborough it was called a Raphael, although Waagen declared it to be by Sebastiano. The portrait was painted in his early Roman period, about 1512, and has still much of his Venetian manner which he later lost when becoming a Papal court-painter. The type of face is not Roman, but rather shows a lady from North Italy residing at the Tiber. Few of the beauties which Raphael has produced can compare with the exquisite charm of these perfect, blooming features.

Room 42 — Venetian and Lombard Sculpture, and Venetian Paintings

In the next cabinet we find sculpture by Tamagnini, Laurana, and Bambaja, while the room acquires colour from three large Venetian paintings and from ceiling decorations of mythological sub-

jects, by Paolo Veronese, which at one time served in the Palazzo Pisani in Venice.

There are two early examples of great importance of Giovanni Bellini. His "Death of Christ" (28) was painted about 1460, when Giovanni moved from Padua to Venice and there tried to represent in colour what Donatello in Padua had cast in bronze. He painted this subject more than ten times, but this earliest is one of the finest, only surpassed by the famous Pieta in the Brera of Milan. In its pale tempera colours it does not correspond with the master's later works in oil, and yet it is suffused with the soulful meaning of all his work. Mantegna's pathos results sometimes in exaggerated drawing of the form, here the catastrophe of the heroic body of Christ, sunk together and held up by two childish looking angels with soft-feathered wings, is marked with the highest nobility upon which the peace of death is resting. Blood gushes from the wounds, heavily hangs the huge left hand in the small fingers of the angel-boy, and the head has fallen backwards upon the shoulders of his genii.

Opposite this Pieta hangs the "Resurrection" (1177A) which at one time formed the altarpiece in a mortuary chapel. The early Easter morning dawns rosy red over the mountains, and the ethereal body, holding a flag with the cross, is seen

rising heavenward; but not yet in the floating manner of the next century, but as if solidly standing on some invisible support. Below is the open cave in the side of the hill where two watchers are still asleep, and two of the guard, awakened, stand stupefiedly gazing upwards at the strange apparition. The women are approaching in the distance, still unaware of the miracle wrought.

Dürer, who met Giovanni Bellini in Venice, wrote: "I am much attached to him. He is very old, but still the best in painting." This judgment given while Titian was in his prime deserves the greatest consideration, for Dürer was too broad in his feeling to take a partial view of the art of another painter. We may not at once subscribe to this opinion, for most of the works we have of Bellini are mainly the things he did to live by — the great work of his life went up in the conflagration of the Ducal Palace. And yet, the versatility of his art, from his early days until his latest known work of 1513 and 1514 — the altarpiece in San Giovanni Crisostomo in Venice and the "Bacchanal" belonging to the Duke of Northumberland — shows itself to have been a continuous growth, an unceasing evolution. He was endowed with profound and grandly balanced feeling, the expression of which appeals to large and noble sympathies. He had a dignity and serenity pecu-

liarly his own; he endowed his art with a character of moral beauty which, without actually spiritualizing the things of this world, displayed their noblest and most edifying side. As to his fundamental types of Christ, the Virgin, and the Apostles, they were irrevocably fixed in his imagination, their distinguishing character being a melancholy gravity. As for the Virgin, we see that she is entirely absorbed with the presentiment of her sufferings, and is already the Mother of the Seven Sorrows; she was a prophetic type to which the artist constantly adhered. Other artists have surpassed him in colour, drawing or composition, as a painter Giovanni Bellini was a great master.

Beautiful as these two works of Giambellini may be, they do not surpass the beauty of an altarpiece (20) in four parts, three upright panels and a lunette, by the Pseudo-Basaiti, or Andrea Busati, of whom we saw a Pieta in the last cabinet. He is to be recognized by the silver light that gleams through his colours. This work is riper than Bellini's Easter morning. In three arched panels stand three holy men, John the Baptist, St. Jerome, and St. Francis, towering against the sky which domes over a realistic landscape, full of atmosphere. In the lunette above we see the half-figures of three holy women, the Virgin, holding the Child, in the centre against the red back of a throne,

flanked by St. Catharine of Siena and St. Veronica against the blue sky in which white cumuli float. Nothing is happening, all is quiet, restful, worshipful, but there is such freshness in the rich landscape, such quiet dignity in the pose of the figures, such beautiful colour-harmony, that it might well be called the finest Venetian Quattrocento painting in the museum. The exquisite charm of this perfect gem leaves an indelible impression.

We note also an early "Madonna and Child" (17), by Cima de Conegliano, and a "Madonna with musical Angels" (40), which must belong to the school of Alvise Vivarini. Neither the colour, the drawing, nor the types concede a pure Venetian origin; the angelheads remind of Mantegna, while the landscape points to the neighbourhood of Verona.

Room 39 — Collection James Simon

We pass through Cabinet 40, filled with Florentine marbles of the late fifteenth century, by Antonio Rosselino and Mino da Fiesole. Madonnas by Filippino Lippi (82), Mainardi (77), and a portrait of a youth (78), by Botticelli add to the decoration of the room but need not detain us. In Cabinet 39 we find the Collection of M. James Simon which was donated to the museum in honour of the opening of the present building

in 1904. It consists almost exclusively of works of the Italian Renaissance.

The earliest is a "Madonna with sleeping Child," by Mantegna, where the Mother's stiffly bent head has a strong Donatellesque appearance. It is a very early work, that seems to have been known to Dürer when he painted the Dresden altarpiece, for the unusual pose of the Madonna is there repeated. A tondo, by Raffaelino del Garbo, of a Madonna with two worshipping angels, is over-decorated, as is usual with the artist.

Catena (died 1531), fully imbued with the Giorgionesque spirit, has two pictures here, a "St. Magdalene," a blonde, whose bare bosom is half concealed by blue drapery; and the portrait of a young lady, with a wealth of soft, long hair, partly taken up in a white veil. They are both in the Bellini style. The "Portrait of a Man" is by an unknown artist who belonged to the school of Antonello da Messina; and another man's portrait is by Romanino (1485-1566), a finely painted head of a forty years old savant. Agnolo Bronzino (1502-1572) is the author of the portrait of an aristocratic looking man, rather thinly painted but very expressive.

An interesting genre is a "Salome," palpably by an unknown Umbrian artist. In a high, open hall with colonnades stands a large table behind which

are seated the king and four courtiers. Salome enters very modestly, in a red garment with brocade sleeves, and offers in the most gracious manner the head of John the Baptist. A quaint group in the foreground is a lanky page, a thickheaded court-fool, a dwarf who reaches to the page's waist, and a monkey.

Among a few old Dutch paintings we must single out a work by Gerard David (1450-1523), showing four saints; and two portraits, of a man and his wife, by the Cologne artist Bartol Bruyn (1493-1556).

The next cabinet, 36, is devoted to Bronzes of the Italian Renaissance, among which we find the work of Benvenuto Cellini, Sansovino, Andrea Riccio, Ghiberti, and especially a statue of John the Baptist, by Donatello. Then we retrace our steps through the cabinets and enter the galleries which contain the sixteenth century paintings of the High Renaissance.

Room 45 — Florentine Paintings of the 16th Century

The highest development of art in Italy took place in the sixteenth century. Of course the century mark does not denote the dividing line between the Early Renaissance and the High Renaissance. Some men working towards the end of the fifteenth

century reached already forward in expression, while some working in the sixteenth century still retained the flavour of the fifteenth. There was a transition period. But when art had flowered to its highest bloom we discover just as distinguishing marks between the High and the Early Renaissance as between the Early Renaissance and the Gothic or Primitive period of the fourteenth century. The Gothic period had been pietistic; the Early Renaissance studied nature and the antique, which materialized art with force and character, and gave it full possession of form and movement; the High Renaissance attained to elegance, grace, beauty, and the full complement of colour. Its ideal had become beauty, for its own sake and regardless of its theme.

The many local schools of the Quattrocento had with increasing intercourse of communication gradually influenced and worked upon one another, and in the Cinquecento we find but two remaining which materially differed in aim and aspiration. The Florentines were draughtsmen above all. They always retained a certain severity and austerity, being exact and intellectual. The Venetians were more sensuous and luxurious, and sought pictorial beauty through colour — not merely the colour of trivial decoration, but the splendour of the sublime masses of chromatic modelling.

The High Renaissance is not represented in the Kaiser Friedrich Museum to the extent of the earlier periods, and can in no wise be compared with the wealth of the Dresden Gallery. The Solly Collection contained works of this period only of the second or third rank, and the acquisition of important examples was already difficult in the forties of the last century when Waagen did his utmost to fill the gaps. Since then the competition of private collectorship made it well-nigh impossible to purchase the few valuable works that appeared in the market. Still a few noteworthy examples of the greatest men of the High Renaissance enable us to continue our studies of Italian art.

On the long wall to our left on entering Gallery 45 we find a remarkable work, a "Resurrection of Christ" (90B), that has given rise to much controversy. The composition is an unusual one and shows the Lord rising from the red granite tomb, whereof the slab has been hurled aside. The body soars, as it were, heavenward with uplifted hands, one holding a long staff with a banneret. The white grave-clothes flutter about the body. On the rocky ground near the grave two youthful saints are kneeling, looking in silent adoration, but not with astonishment, at the rising form. To the right is St. Lucia, recognized by the plate which

she holds in her hands on which her eyes are laid. To the left is St. Leonard, the patron saint of prisoners, with foot-irons lying by his side. A rock formation is built up around the tomb, while a beautiful landscape, intersected by a twining river, fills the background to the left.

Since this painting was acquired in 1821 with the Solly Collection it had lain neglected in the storage depot, until in 1884 Dr. Bode rescued it with the attribution of Leonardo da Vinci (1452-1519). The grounds on which Dr. Bode claimed this attribution were strong enough to convince many critics, although a few still regard the painting merely as a studio-work. It is certain that the figures of the two saints are typical creations of Leonardo. The fingers play an important role, for the artist loves best to declare himself with these. The characteristic profile of the young monk occurs in many of the master's paintings and especially in his numerous drawings: the protruding, beautifully formed chin, the finely shaped mouth with slightly large upperlip, the perfectly modelled skull, and the expression of the features which show that trusting, self-losing adoration which we find in his painting of the Last Supper. The figure of St. Lucia also is a pure type of Leonardo. She kneels in a noble pose, the full-formed body bespeaking youthful health and energy; the full chin,

the large mouth with the beautiful lips, the deep-lying eyes, the magnificent neck, and the look upward which is like Mona Lisa's awakening — all bear the mark of Leonardo's touch. The landscape also is as a continuation of that in the Mona Lisa; and the subtle charm of the colour-gamut, the choice of olive tones next to green, the yellow with the red — it all points to Leonardo's brush.

The objections to this attribution lie against the soaring body, although even these weaken with constant study. We must acknowledge that the physiognomy is insipid and weak, the wide, stark staring of the eyes is exaggerated, and the body, like an arrow leaving the bow, is disturbing and unlike the fine judgment which Leonardo exercises in his most emphatic motions. The real insignificance of this body is not in harmony with the magnificent figures at the bottom of the painting, nor with the remainder of the composition, and we may surmise that Leonardo, who so rarely finished a picture, left also this incomplete for a pupil to finish — with little gratifying success.

Leonardo was the earliest of the great Florentines who reached that pitch of perfection which has never been surpassed. Others may stand beside him on the mountain top, but none has ever scaled a loftier height. This marvellous, many-sided genius, who was a great mathematician and

machinist, a physiologist, a chemist, an engineer, an inventor whose devices are still in use, like the saws employed to-day in the quarries of Carrara — this witty, graceful poet, with the beauty of an Apollo, was the first perfect painter among the moderns. To paint the eternal norm of reality shrouded in seductive ripples of enigmatic mystery was the perfection of his achievement. He had a feeling for beauty and significance that has scarcely ever been approached, nothing that he touched but turned into a thing of eternal beauty, life-communicating. His mind of power so versatile and penetrating has created works that might elude our grasp because of their curious questioning and their feelings so sensitively delicate, so preternaturally refined — they also present in most tangible shapes the most beauteous visions of the realm of dreams.

Flanking this "Resurrection" is a large altarpiece, "Virgin Enthroned with Saints" (246), by Andrea del Sarto (1488-1530). It was painted two years before his death and shows the master in the highest fruition of his talent and powers. The architectonic setting is a niche, in which the Madonna, holding the child, is seated as in a shrine, with steps ascending to this throne. Coming up these steps, and only showing their half-figures are St. Celsus and St. Giulia, and on the broader top-

step are grouped on the one side St. Peter holding the key, St. Benedict in his white habit, with the aged St. Onofrius, kneeling naked and bent over a crutch. On the other side of the throne we see St. Marc, St. Anthony of Padua, and the wonderfully beautiful St. Catharine of Alexandria, who also kneels, and in her beautiful gown of rich colours forms a striking contrast to the wretched, decrepit nude of the grey hermit.

The importance of a painting by del Sarto containing twelve figures may be estimated, but the work is still more striking for its merit than for its size. The original and learned composition, the elevated and grand style, the vigorous expression are joined with that quality in which del Sarto excelled all Florentines. He was the greatest colourist among them, the only one who thought his composition in colour, not in line. Here red, in four fine tints, is the dominating key, and the harmony of the olive-green and the bright violet in Giulia's dress is captivating. The only disturbing element in his earlier works is here totally absent. Often we note his figures to be obviously statuesque, and the voluminous draperies arranged and rearranged, almost smothering the persons they cover. In this highest attainment these excesses fail, and there is a quiet reserve and dignity in this work which made Vasari consider it to be the

greatest masterpiece which del Sarto has produced.

In the kneeling St. Catharine Andrea has introduced his wife, Lucrezia del Fede, who was renowned for her beauty, but whose coquettishness and shrewishness made her the demon of the artist's life.

The Italians called him, "*il pittore senza errori,*" or "the faultless painter." They meant by this that in all the technical requirements of art, in drawing, composition, handling of fresco and oils, disposition of draperies, and feeling for light and shadow, he was above criticism. His silver-grey harmonies and liquid blendings of cool yet lustrous hues have a charm peculiar to himself alone. But he lacked what made da Vinci greater — inspiration, depth of emotion, energy of thought. We are apt to feel that even his best pictures were designed with a view to solving an æsthetic problem.

A half-length portrait of a young scholar (245), hanging next, is by Andrea's intimate friend and pupil Franciabigio (1482-1525), a genuine Florentiner, whose strongly demarked lines depict with freedom and boldness. The thoughtful, serious face of this youth is turned full towards us. A two-pointed, soft felt hat covers the straggling hair. The sleeves of the black doublet are very

large and stand out in cumbersome folds; one hand rests on a writing-desk, the other holds a pen. A softly painted, dreamy evening landscape forms the background. Another portrait of a youth (245A), although attributed to Franciabigio, can scarcely have come from the same hand. The pose of the head produces a disagreeable neck-contortion, and the expression of the face is ferociously morose.

Franciabigio's pupil, Francesco Ubertini (1494-1557), was later influenced by Leonardo. A casone front represents the "Baptism of Christ" (267), where the Messiah in view of a large multitude receives the sacred rite from the Baptist. The landscape setting is remarkably naturalistic.

A large altarpiece, "Assumption of Mary" (249), is by Fra Bartolommeo (1472-1517), the last of the pietists in art, whose feeling still rests with the early men, but whose execution led people — much against his will — away from the religious symbol to the admiration of sensuous beauty. The Apostles and the Magdalene kneel around the grave among roses and lilies as Mary ascends, supported by the crescent and surrounded by angels making music. There is purity and nobility of style in this work, joined to brilliancy of colouring, with a tendency towards employing too much red, with truth and elegance in the draperies.

The great contribution made by Fra Bartolommeo to the art of Italy was in the matter of composition. He exhibited for the first time a thoroughly scientific scheme of grouping based on geometrical principles. Simple figures — the pyramid and the triangle, upright, inverted and interwoven — form the basis of the composition of his pictures, which acquire a grasp of the monumental such as no other paintings possess. This science of rhythmical composing communicated an impulse which was felt by all that followed him and affected their work to a greater or less extent. Aside of this grand sentiment in art, however, Fra Bartolommeo does not rank with the greater masters. His pictures are the result of thought rather than of observation. He was careless in his types, with little characterization, slovenly drawing, and careless generalizing.

We will now turn to the opposite wall, to the right of the door, which is occupied by a collection of five of Raphael's paintings, all Madonnas of his early period. Three of these are yet distinctly Peruginesque, while two date from his Florentine residence, from 1504 till 1508.

Raphael (1483-1520) is the most famous and most beloved name in Italian art. It stands for the ideal of spiritual beauty in human form — yet was Raffaelo Sanzio da Urbino not the greatest

artist. His genius was to please. Little more than this is found in the best of his works, even in the Stanza and Loggia of the Vatican, but he *does* please with a grace, elegance, elevation of style which has never been rivalled. Therefore he may be called the most popular artist that ever lived. One whose popularity has never died, and whose thousands of imitators seek to this day to win the same public favour — although with them beauty becomes prettiness.

Michelangelo was the grander and more powerful; Titian and Veronese lift us with the world's full pride and splendour; Rembrandt, Constable, Velasquez, Turner have the noble strength that invigorates and inspires — Raphael's temperament was Hesperidean, idyllic, and devoid of passion. He gives us the highest gratification of intellectual enjoyment which still leaves us calm, and never stirs the depths of our soul.

The thing that is most worthy of admiration in Raphael is a certain harmonious combination of all artistic excellences, such as is but rarely seen even in the greatest artists. In other men one gift or another predominates, in Raphael we find the various qualities of talented endowment incomparably equipoised. And the highest expression of this harmony is perfect beauty.

These early Madonnas which we find here are

small half-figures, such as were popular as shrines for family devotions. They are still filled with Umbrian sentimentality. The small, pursing mouth, the innocently down-cast eyes, and the conventional composition have nothing impressive; some were painted after drawings of his paternal friend Pinturicchio.

The first is the so-called "Madonna of the Collection Solly" (141). The Madonna holds in her right hand a prayerbook, and with the other she touches lightly the little foot of the Child that sits in her lap. The little one, playing with a goldfinch, has turned its head and looks in the prayerbook with a rather precociously devout expression. In the heads we note yet a peculiar struggling with the form. The original drawing of Pinturicchio after which this panel was painted is in the Louvre.

A little later, about 1502, the three figure piece, "Madonna with St. Francis and St. Jerome" (145), was painted after the drawing by Pinturicchio, now in the Albertina in Vienna, with little modification. This is also weak, and St. Jerome makes the conventional movement of the hand to express astonishment which is an Umbrian stereotype.

In the third panel, the "Madonna della Casa Diotelevi" (147), we find the same Peruginesque peculiarities in the Child and the little John, but

a slight individual advancement in the Madonna, a tall, long-necked young woman, with oval face, round, slightly protruding eyelids, and small chin.

When Raphael came to Florence he took new impressions. The conventional gradually disappeared and he began, without devotional sentiment, to present the lovely fellowship of mother and child. The finest one of his works in Berlin is the "Madonna del Duco di Terranuova" (247A), painted about 1505. In a landscape with wooded rocks, with a city with churches and towers in the distance on the left, and a blue sky overhead, sits the Madonna, looking lovingly on the Child. Jesus is stretched in her lap and has raised himself to accept a narrow scroll with Ecce Agnus Dei, which the little John offers him. Mary stretches her left hand with gentle warning towards a third child, probably the young evangelist John, who presses against her knee watching the other children. We find here Raphael's first use of the pyramidical form of composition, introduced by Fra Bartolommeo, and which he thereafter generally adopted. The landscape is of a riper development, and the general impression which this tondo gives comes very near to those in Paris, London, and Vienna.

Towards the end of his Florentine sojourn, in 1508, Raphael designed the so-called "Madonna

di Casa Colonna" (248). The bright colour and the absence of shadows show that the work is not completed. Crowe and Cavalcaselle even declare that only the drawing is by Raphael, and the painting, as far as it went, was done by a pupil. The scene is rather animated. The Christ-child has become quite a boy, who is no longer satisfied to be quietly in his mother's lap, and turns and twists to get on his feet. With one hand he takes hold of the mother's shoulder and the other clutches the breast-band of her dress. With amused pride she looks down on the playing boy, while she holds the prayerbook — one of Raphael's first motives — out of harm's way. The landscape background is only slightly indicated.

At Parma there appeared with the beginning of the century the greatest painter, but not the greatest artist, of the Cinquecento, Antonio Allegri, called Correggio (1494-1534). On the wall to the right of the Raphael wall hangs Correggio's famous "Leda with the Swan" (218).

This is one of four paintings illustrating the erotic Zeus mythology, which the artist painted for the Duc Frederico II Gonzaga, of Mantua. The "Danae" hangs now in the Galleria Borghese, and both the "Io" and the "Ganymed" in Vienna. There is a deep cosmic significance underlying these stories which Correggio has so graphically por-

trayed — the overshadowing, fructifying power of the supreme, divine force descending on nature's four elements, on Earth in Io, on Water in Leda, on Air in Ganymed, and on Fire in Danae.

The love-scene in the Leda is played in three parts. On one side we see Leda pursued by the Swan whom she coquettishly repulses. In the centre is that wonderfully conceived group of the Swan's embrace, and then again we see her emerging from the water where two maidens run to cover her, as she is still looking back with a naive expression of gratified delight after the royal bird which is flying away. In the left corner two little love-gods are desporting themselves. All these various scenic elements are united by the background of magnificent trees and foliage, the colour-scheme being further enhanced by the light blue and the rose of the garments of the two servant maidens. In the marvellous colour of rosy pink of the nude figures, the play of light and shade through the foliage, the brilliant white of the Swan, the deeper tones of the trees, sings the most wonderful colour-harmony ever conceived. For Correggio was the greatest colourist, even surpassing therein the Venetians.

Correggio introduces us to ancient grace and pagan voluptuousness, but his wantonness is innocent, because unconscious of sin, and his sensuous

imagining does not disturb the serenity of his soul. He is unique in that he ventures to unite the highest idealism clothed in the most ardent beauty with earthly realism in an indissoluble blend. In a way shut off from Florence and Venice he still rivalled in craftsmanship the greatest wielders of the brush in either place, with faultless draughtsmanship, unexcelled chiaroscuro, in one word the most perfect technique.

The pictures of the Milan group of painters are on the wall divided by the door from the Raphael wall.

Vincenzo Foppa had started a school in Milan in the fifteenth century, but the Milanese always seem to have been dependent on Florentine influences. Thus the residence in Milan of Leonardo da Vinci, from 1482 until 1492, created a number of followers who sought to perpetuate his type and methods. The most characteristic example of the school here, which shows the manner wherein Leonardo's charm of personal presentment is carried further to weakened sentimentality, is the "Annunciation" (213. Plate IX), by Gaudenzio Ferrari (1470-1546). The painting is of glowing colour with a golden sheen, with decorative curves and lines, and a charm of elegance that is perhaps carried somewhat too far. The maidenly modesty in the face of the Virgin is a lovely foil

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Plate IX

GAUDENZIO FERRARI

Kaiser Friedrich Museum

to the joy-bearing expression of the heavenly messenger. A comparison between Plates III and IX will show the development from the early to the later style of treatment of this subject.

Of more independent build was Antonio Boltraffio (1467-1516), whose "St. Barbara" (207) is a somewhat sterner presentation of the Leonardesque type. The saint, a noble, stately figure, faces the onlooker; her hair is encircled with a graceful diadem and flows down over her shoulders; her dress falls in long, full folds down to the ground. In the background is the tower from which she was cast, according to the legend.

A closer follower again of Leonardo was Marco d'Oggione (1470-1530), whose "St. Sebastian" (210A), however, is not enjoyable, with the sharp, withered tree-branches sticking into the air. The attempt to rival Leonardo's nude painting is apparent, but unsuccessful.

Leonardo's most intimate friend and heir to his literary work was Francesco Melzi (1491-1566), a young man of noble family. His "Vertumnus and Pomona" (222) is the only mythological work of these Milanese. Under an elm around which a vine is winding sits Pomona, a lovely figure with a transparent veil clingingly draped around her well-moulded form. Around her mouth plays that same quizzical smile which we find in the Mona

Lisa, giving the face an indefinable charm. She holds a small basket with fruit at her side on the seat. The scene is taken from Ovid's Metamorphoses where Vertumnus, the god of the seasons, in the guise of an old woman, seeks to win the charming goddess of the garden, and when she accepts the endearments of her elderly friend changes into the form of a handsome youth, which does not change the maiden's submissiveness.

One of the best pupils of Leonardo was Sodoma (1477-1549), who after his training went south and settled in Siena, where he somewhat revived that old school which in early times had been so important, but had long since gone into decay. Still the revival of art there was but slight. Sodoma's "Caritas" (109) is an early work of great charm. The half-draped figure of the woman representing Charity, who carries a small child, while two others press at her knees, looms somewhat large and statuesque above the surrounding landscape. The modelling is firm, and the nude upper part of the body has fine flesh colour.

In Gallery 30 we have already seen two portraits by Bronzino, the late Florentine portrait painter. Two more hang here, whereof one presents the counterfeit of Count Ugolino Martelli (338A), a famous humanist of his time. The young man sits in the courtyard of his palace,

dressed in black velvet, and a barette covering his close-cut hair. His delicate, pale hands are not used to handle the broad-sword but fondle the bright blue-leather binding of his incunabili. Behind him is seen the marble statue of David, by Donatello, which to this day is found in the Palazzo Martelli. For nobility of conception, purity of drawing, and delicate brushwork this is one of the finest works in Italian portraiture.

The other portrait of a young man (338) seated on a stone bench and holding a letter in his hand, is as simple in composition and vital expression.

Before we leave this room we must tarry a moment before the marble statue of the youthful John the Baptist, which stands in the centre of the room, and is attributed to Michelangelo (1474-1564). It was acquired in 1875, in Italy, because the Italians did not regard it as a genuine work of the great sculptor — a doubt still shared by a large number of connoisseurs. The mobility of the figure is somewhat against the attribution, even though it might be an early work. Vasari speaks of a statue of John of 1496, and before that year the work of Michelangelo bears a strong dependence on Jacopo della Quercia. The pose is beautiful enough as the youth stands gazing at the honey-comb which he holds in his left hand. The

right hand is gracefully raised before his left breast, and is said to have held the cross-staff without which the forerunner was never seen. All earlier statues of John have a more spiritual motif, its absence here is a strong argument in favour of the great master's handiwork. The beauty of the lines, the firmness of the modelling, the strength of the pose, despite its grace, makes one wonder who else could have chiselled this remarkable statue.

Room 46 — Venetian Paintings of the 16th Century

This gallery contains the Venetian paintings of the High Renaissance. If Raphael's name has been called the most famous and best beloved name in Italian art, Titian's name is the greatest.

Tiziano Vecellio (1477-1576) is the supreme genius in that vast arena of pictographers who for three centuries have created on wall and panel what makes Italy to-day the art-palace of the world. Titian's was not a nervous force, rather an observing one. First trained in the soulful feeling of Giambellini's last years, then influenced by Giorgione's soft, restful and yet free improvizations, Titian quietly developed by the strength of inherent genius to surmount ever new possibilities that led to the ultimate perfection of his art. His

greatest power was in colour — for he was a Venetian — in which from the glowing local colour of Bellini he ascended to the marvellous chiaroscuro of his latest work. In his technical as in his spiritual qualities he had the greatest mastery of art — there is no faint fleck upon the sun of his just splendour.

The Kaiser Friedrich Museum shows four works by Titian, all portraits, and in portraiture Titian has accomplished the greatest marvels. When we compare the wonderfully rich, lifelike presentations by this Titan with those of others of the greatest portrait painters, we note that in their work always the artist himself appears — with Titian never. With van Dyck the impenitently perfunctory nobility of his sitters must in the end weary; with Rubens the ever present floridity bespeaks the master; with Rembrandt there is a varying of expression, from the Anatomy Lesson to his last self-portraits which is a mirror of moods; with Hals, except in his greatest group-pictures, we always detect *bravura;* even with Velasquez there is a note of the aristocratic painter that pervades his subjects. Titian's portraits are nature unqualified. The persons themselves appear, just as they are, bodily and spiritually, without emendation or addition. The reality of their existence is startlingly convincing.

He has painted himself here (163) when seventy-five years old. A black velvet cap covers the hair and frames the solid skull. The full beard is grizzly, the bushy eyebrows hang over fiery, attentive eyes. The pose, one hand resting on his thigh, the other on the green covered table, shows him as if seated in conversation with some one, the lips ready to open for retort. The background is a quiet flat colour, his silk doublet shimmers, and a long-haired, black fur coat is thrown over his shoulders.

As a contrast we look at the portrait of a child (160A), the little daughter of Roberto Strozzi, which is one of the most delightful child-pictures ever painted. The Strozzi, one of the wealthiest families in Italy, had to leave Florence on account of their revolutionary activity against Cosimo de Medici, and had sought refuge in Venice, where Roberto had Titian paint the portrait of his daughter in 1542. The child is about four years old. She stands at the side of a tabouret, on which sits her pet dog, which she fondles as she looks with slightly turned head out of the picture. The child is exquisitely charming with its red-brown curl-head and chubby arms. She is dressed in all the pomp of a rich heiress, with a frock of white silk, a pearl string around her neck, and a jewelled girdle from which is suspended a rattle

set with precious stones. Through the window behind her is seen a lovely landscape of hills and dales.

The finest female portrait Titian ever painted is that of his daughter "Lavinia" (166 Frontispiece). There is little of inner feeling about the face, and the fact that the father painted her about the same time as Salome, which picture is now in Madrid, suggests that he was satisfied to use her merely as a model of blooming female beauty, possibly being aware that no exceeding spiritual qualities existed. As a type, however, of female beauty she is wonderful. The girl is carrying a large silver dish, loaded with fruit and flowers and held high before her, and looks back at us over her shoulder. The grace of this pose is rhythmically charming. The face, although with little expression, is very beautiful, with its big, dark eyes, budding lips, and waving auburn hair, clasped by a jewelled diadem.

The excellent portrait of a young man (301) was painted some twenty-five years earlier, about 1525, and was formerly ascribed to Tintoretto, until, being cleaned, Titian's genuine signature became visible.

The portrait of the Venetian admiral Giovanni Moro (161), which for long went by the name of Titian, must rather be ascribed to the Fer-

rarese Dosso Dossi. Two small panels with playing putti (159, 160) bear evidence of Titian's studio.

Tintoretto, as Jacopo Robusti (1518-1592), that other giant of the Renaissance, was called, is shown here by six examples. This "furious painter," with all his clash and tumult, always working in the white heat of passion, was a master in line and colour. By his light-effects he changes a solitude into dreamland, and the immense energy of his figures acts as a bracing tonic to the eye weary of what is commonplace.

His "Annunciation" (298A) gives us at once the impression of the swish and swing of his creative power. Through a forehall we look to a portico and thence into the distant green of meadow and woods. The Virgin has risen from the reading of a pious book to welcome unafraid the heavenly messenger who enters on rolling clouds in flaming fire, "Ecce ancilla domini." How far is this big feeling and spacious conception removed from the narrow bonds of a Quattrocento work with its elaborate detail!

In his "Mary with the Child adored by the Evangelists Marc and Luke" (300) he seeks to carry us away by the mighty forms, the vivacious composition, and the powerful contrasts of light and shade. This work of his late period foretells

the errors of excess into which the later Roman school was to fall.

His portraits belong entirely to his golden time, full of expression, and of broad, energetic treatment. The three portraits of Venetian Procurators (298, 299, 316) were votif-paintings which the new officials offered for the council-chamber at their installation.

His "Luna with the Horae" (310) is a mythological composition of great decorative quality. The half-draped figures are perfectly formed and juxtaposed in light and shade-effect with remarkable power.

It is one of the marvels of the history of art that a man of such boundless productivity, such unlimited energy, such an all-embracing improvisation, should have accomplished works many of which are equal to Titian's — it is less of a marvel that Annibale Carracci justly said of him, "Tintoretto is often inferior to Tintoretto."

Paolo Caliari, called Veronese (1528-1588), was as decorative as Tintoretto, but whereas the latter was dramatic, Paolo was scenic. The two men had much in common, their difference in temperament alone being accountable for the difference in their art. The scathing impetuosity of Tintoretto made his art passionate, daring, almost blinding. The amiability and gentleness of Veronese led identical

qualities of art into scenes of splendour, overpoweringly pompous, of frank and joyous worldliness.

Veronese is shown here by four allegorical works prepared for the banquet hall of the German Merchants Club, the Fondaco de' Tedeschi, in Venice. No. 303 is a *conversazione* between Germania, Jupiter and Fortuna; No. 304 portrays the victory of true religion over heresy by the aid of Saturn; No. 309 illustrates the martial prowess of Germania, as symbolized by Minerva and Mars; and No. 311 glorifies its musical powers, typified by Apollo and Juno. The design of these works has all the fertility of invention, ingenious arrangements and disposition of light which characterize the master, but the execution must have been made principally by assistants, for the colour is too flat to have been laid on by the wielder of such a florid brush as Paolo possessed.

The men who, only in comparison with these supreme masters, must be accorded a second rank in the hierarchy of art are in many ways almost equal to the greater lights. Palma Vecchio (1480-1528) was one of these. To him especially do we owe our knowledge of the Venetian beauties of his time by those delightful half-figures which express the full bloom of luxurious grace in beaming rays. They give a reflection of abiding youth and the

untroubled joy of life — worldly Madonnas, divested of saintly folds and arrayed in all the opulent splendour which fashion prescribed at the moment, whereof rouge and bleached hair were a part. Whether the two female likenesses (197 A and B) are portraits or ideal heads we cannot tell. The emptiness of character which is a defect in his known portraits does not enable us to distinguish his portraits readily from his fanciful creations. They all give the impression of being women who are most attractive so long as they do not talk. The "Portrait of a Man" (174) has more vital expression, and of two Madonnas the earliest (31), still painted under Bellini's influence, is interesting, while the other (183) is in the vacuous style of his handsome women.

Palma was not a great master in the full meaning of the term, he had neither the weight nor the versatility of Titian, nor the highest gifts of a colourist like Giorgione, nor the force or impetuosity of a Tintoretto. But he was very little behind these in the small field that he cultivated. He was the inventor of the Santa Conversazione, a kind of composition which quickly found great favour in Venice. These pictures, purporting to be the Holy Family, alone or with saints grouped around them, are in reality nothing but representations of the Venetians at their favourite recreation,

a day's picnic in the country. But in all his work he always betokens the superficiality of his artistic nature.

Lorenzo Lotto (1480-1556), Palma's friend and fellow-worker, is represented here with two sacred subjects and one of his incomparable portraits. The "Farewell of Christ to his Mother" (325) must be a very early work, for the different style-influences to which Lotto was subjected in his years of travel are very manifest. The kneeling Christ and the fainting Mary are drawn with an excessive manifestation of grief, and the surrounding figures display their sorrow in a manner that seems decidedly affected. The perspective of the long hall with arches and porticoes gives a distant view of a walled garden bathed in light. Two altarwings (323) present St. Sebastian, pierced by arrows and bound to a tree, and St. Christopher, on the shore of a lake carrying the Christ-child on his shoulders. These figures, standing in pointed architectural arches, have good colour and are full of Venetian spirit.

The religious pictures of Lotto are marked by an intense fervour of a peculiar, paradoxical nature. His is a pathetic fancy in a most lively composition. His altarpieces breathe forth a lyrical, free, and almost joyous spirit still overshadowed by his own melancholic temperament, whereby he

gives a sense of discomfort mingled with delight — in a word, a voluptuous solemnity sets them apart from all other sacred paintings.

But Lotto was at his best in his portraits, and the "Portrait of an Architect" (153) is one that in many respects comes near to Titian. The full-bearded man stands looking at us as he holds a scroll of paper in one hand, while the forefinger of the other hand, which holds a draughtsman's compass, rests lightly on the end of the scroll. It seems as if the earnest, intellectual looking man is explaining something about the plan he has prepared. Lotto's great psychological skill makes his portraits so marvellous.

Another portrait painter of Titian's school was Paris Bordone (1500-1570), whose colour was gorgeous, as seen in his large altarpiece of the "Madonna Enthroned, with Saints" (191), although it lacks truth of form. The architectural symmetry is enlivened by the dexterous placing of the figures. The double portrait of two men playing chess (169) is better than the costume-plate of a red-haired lady (198), with a cherry-red gown and a white feather-barette, which is much like Palma's work.

A very attractive, romantic picture, is by Giovanni Busi, called Cariani (1485-1550), a Giorgione follower, who came originally from

Bergamo. The young lady, only dressed in a single flowing robe, has left yonder castle for a walk with her lap-dog, and has now reclined herself, with her back towards us, in the flowery mead. *Sans gêne* she allows the drapery to fall from her and leave her back, right arm and shoulder bare, and she looks around at us with a rather self-conscious impertinence. She is not the least disturbed by the exciting scenes she might view if she cared to look at these instead of us, for in the middle distance horsemen are fighting, in the hills a storm is raging with thunder and lightning, and farther yet a whole city is in flames. The picture may well have been an illustration to one of Ariosto's exciting poems.

The much later Francesco da Ponte Bassano (1549-1592) is noted for his presentation of religious subjects in a very commonplace, ordinary way. His "Good Samaritan" (314), presented in a conventional manner, with the departing Levite in the distance, attracts most by the genrelike treatment of the minor details, principally of the domestic animals. His colouring is natural and brilliant.

From the Venetian territories, Friaul, Verona, Brescia, the men of Brescia are the most important, of whom Moretto was the strongest. Savoldo (1480-1548), also of Brescia, was a superficial painter, whose "Burial of Christ" (307A) pleases

passingly by the effect of the setting sun, and the evening shadows playing in the foreground. His "Venetian Lady" (307) was one of the popular paintings of its day, often imitated or copied, even by men like Ludovico Carracci, by whom there is a copy of our picture in Warwick castle. It is a most attractive young girl whose sweetly smiling face peeps coquettishly from under the hood of the brownish yellow silk mantle that covers her.

Romanino (1485-1566) was a very uneven painter, often careless in execution. His "Pieta" (151) is much better than the "Madonna and Child, with Saints" (157), which is an early work. The heavy heads, swollen bodies, and expressionless features of the saints are only slightly redeemed by the sweetness of Mary's face and the charm of the fluttering cherubim around her. The Pieta excels in the exquisitely soft colouring and the lightness and swing of the composition.

The youngest and best of these Brescian painters was Alessandro Bonvicino, called Moretto (1498-1554), a man who stood quite apart from later Venetian influences, for his colour is far from bold or striking, rather delicate and with a silvery tone. The spirit of his work, also, is more elevated, and reminds of Giambellini's devotion. We find here one of his acknowledged masterpieces, "Mary and Elizabeth in Glory" (197). Reclining on

wide swinging clouds are Mary and Elizabeth with the Children and surrounded by cherubim. One of these is descending to carry a scroll to the donor, the Abbot Arnoldi, an aged cleric of reverent mien. Opposite him kneels a young frater, who lays his hand deprecatingly upon his breast as he looks up toward the heavenly vision. The white robes in which they are dressed stand out beautifully against the deep greys of the landscape background, while the low tones of the garments of the women rest harmoniously on the glowing yellow of the sky.

Of his only pupil, Giovanni Moroni, we have already seen two portraits (in Cabinet 33). A third hangs here, the "Portrait of a Savant" (193A), in a simple, dignified pose and quiet colour. Two other portraits hang on the same wall; one by Sebastiano del Piombo is the portrait of a nobleman in the Knight's dress of the Order of Santiago (259A), done in a noble, almost severe style, with vigorous colouring. The other is by Catena, a pupil of Giovanni Bellini, whom he imitated with great facility. His portrait here of Count Raimund Fugger (32) has quite a modern expression.

Two paintings remain yet to be mentioned. They are of especial interest because they are landscapes, and painted as such. The few mythological

figures introduced do not in the least detract from the realistic scene of out-of-doors. Venice took an early start in picturing nature for its own sake. We recall the small coast-scene of Cima, and the landscape in the triptychon by the so-called Pseudo-Basaiti. With Giorgione and Titian the romanticism of natural settings becomes apparent, with Andrea Meldolla (1522-1563), called Schiavone, its realism becomes recognized. His "Mountain Landscape" (182A) shows a rough country with heights and clefts and hanging rocks, and clumps of trees scattered about. The "Wood Landscape" (182B) is a forest spread over rolling ground. On the one the punishment of Midas is added, but only as an accessory, on the other Diana is hunting with her nymphs.

Room 47 — Italian Paintings of the 17th and 18th Centuries

The great age of Italian art extended from the beginning of the artistic career of Leonardo da Vinci to the close of the life of Titian with Raphael as the centre. The end of the sixteenth century brought the close of the golden era and the decadence of art in Italy. It seemed that all had been said. Invention had run dry, and those that came after only repeated the words the masters had spoken. And they made a selection of these

pictorial utterances. No longer were they inspired by personal artistic feeling, they felt more the drawing of popular taste. They did no longer form that taste as the great men had done. They were satisfied to take popular taste as they found it, and gratify it and pamper it. So they selected those qualities which had most appealed to the public — beauty first, and sentiment next. But beauty at second-hand soon becomes faded and stale, and sentiment, poured over, runs to sentimentality. These then became the characteristics of painting towards the end of the sixteenth century, and ruled throughout the next. The aim was universal imitation, instead of purity of form and power of personal expression. Grandeur of effect became the ideal — and so far it spelled decay in art.

One powerful factor moulded the art of the Seicento in a measure. After the Reformation in the north occurred the Spanish-Catholic counter-Reformation, and in the renewed Catholicism which followed the severe attacks and violent struggles of Protestantism the Church fostered a new religious enthusiasm. It did not strive for the development of personal spiritual life, but to assert more fully the supremacy of the Church. New saints, new miracles, festal-days, sacred Orders were created, the pomp and splendours of the

Service were increased, churches were more gorgeously adorned, and artists were urged to use their best efforts in art — but not art for art's sake, but for the cause of the Church; to portray its glories, the martyrdom of its saints, the beatification of its dignitaries. Thus we find in the religious art of the seventeenth century in Italy a total absence of mysticism and symbolism, but a theatrical-dramatic effect. Only such scenes were portrayed as would arouse the feelings of adoration, and instead of the Old and New Testament narrative, or the Madonna and Child, we get the Mater Dolorosa and the Ecce Homo, the tears and the crown of thorns.

All this sums up the character of the Bolognese school of that period. It has been called the school of the Eclectics. Its members started out to "revive" art, but by the strange process of selecting various characteristics which they considered to have been the best in different men; as Annibale Carracci himself expressed it, by combining Michelangelo's line, Titian's colour, Correggio's light and shade, and Raphael's symmetry and grace. The concoction, devoid of the genius of the men behind these characteristics, produced an olla podrida, which appeared to be very delectable at first, and was even considered high art up to within a half century ago, but is now regarded with little interest.

Since the true value of the art of Italy of the seventeenth and eighteenth centuries was recognized when the Kaiser Friedrich Museum collection was being developed, no special steps were taken to increase greatly what was on hand of this period. A number of works in Gallery 47 amply show its tendency and the extent of its efficiency; nor does the absence of works by Carlo Dolci and some others mean a regrettable loss to our enjoyment.

The leader of this Eclectic school was Annibale Carracci (1560-1609), whose influence spread widely over Italy. His "Crucifixion" (364) bears close relations to Correggio's work. His "Mountainous Landscape" (372) bears, however, evidence of some original conception. Few Italians appreciated out-of-doors nature, except as a setting, but Carracci loved it and even inspired his portrayal of it with an heroic feeling that was followed later by Domenichino and Poussin. A proud stronghold rears its battlements in the centre of the picture. The big arches of a bridge span a broad, rapidly flowing stream, leading the road towards a clump of trees in autumnal hues, all forming a striking contrast against the deep blue sky. There is an attempt even to paint the soft veil of atmosphere, which shows deep feeling for nature's life.

His brother, Agostino Carracci (1557-1602),

has a portrait here of the Marchesa Guicciardini, which is a noble presentation of the elderly lady, dressed in grey. It is a true and simply conceived human document, of straightforward execution, which does not yet savour of the Academic receipt of the later Bolognese school.

The best-known of the Carracci pupils was Domenichino Zampieri (1581-1641), but his style is timid, his apparently forceful and learned composition imitated, and his colour weak and muddy. Two pictures of St. Jerome (362, 376) show an unsatisfactory treatment of the nude. Far better is his portrait of the builder Scamozzi (375).

The facile potboiler and gambler Guido Reni (1575-1642) painted in his early years a few pictures which show more strength of character than he possessed later. His large altarpiece, "The Hermits Paul and Anthony in the Desert" (373), although by no means of excessive merit, still shows serious purpose. The story concerns the legend of St. Anthony who after seventy-five years of penance considered himself the oldest hermit, when by divine direction he visited St. Paul who for ninety years had been living in a cave, and whom he now acknowledged as his master. The raven who daily brought to Paul half a loaf now comes with a whole loaf to welcome the guest. Anthony wears the robe of his cloister-order, while Paul's

nakedness is loosely covered by a voluminous yellow mantle. Floating just above their heads, on a heavy cloud, is the Madonna holding the Child, surrounded by playing putti. The whole is vigorously worked with strong light and shade.

But as soon as Guido had felt the pulse of his public he poured out the stream of figures "fed on roses," which were for long so immensely popular, but to us seem mawkish. His "Mater Dolorosa" (363) is a typical product of his facility.

Francesco Albani (1578-1660) even surpassed Guido in elegance and porcelainlike prettiness. The "Appearance of Christ to Mary Magdalene" (1618) he repeated over and over again, in a soft and harmonious manner.

Carlo Maratta (1625-1713) was equally meretricious. His Portrait of a young man (426A), with long, curly brown hair, and magnificent lace collar lying on his black dress, was evidently painted to please his sitter.

While these Eclectics were holding sway at Bologna, there arose in the South, in Naples, a man who opposed their academic doctrines and preached a return to nature. Caravaggio was the leader of this movement which ended, however, in adopting the eclectic principles, although in return influencing the Bolognese to forego somewhat the

worship of the old masters and accept the teachings of nature.

Michelangelo Amerighi, called Caravaggio (1569-1609) is difficult to class in any particular school because of his originality. There is a union in his work of great qualities and glaring defects. His heads are all ignoble, and his realism becomes frequently repulsive. His Christ is reminiscent of the tradition of St. Cyril, who proclaimed that Christ was the least beautiful among the sons of men. His colours become raw and heavy, fiery red becomes reddish brown, cold blue is important on his palette, yellow and brown are prominent. He is shown here by four large paintings and two portraits (354, 356). His "St. Matthew" (365) is a gigantic figure, sitting with bare legs in a Florentine chair, writing in a book with the fist of a blacksmith, while an angel at his side does not whisper to him the sacred inscription, but takes hold and guides his hand. The light falling from above makes the figures come out plastically against the black background; but the apostle looks so muscular, almost ferocious, that it is no wonder that the monks took offence at such gross, vulgar realism, and would not have it for the altar of their church San Luigi di Francesi.

He is still more in his element when he depicts the wild wailing of woe. His "Burial of Christ"

(353) is almost brutal in conception, although its earnestness and sincerity may not be denied.

These are, however, works of his later period. In his early years he painted in quite a Venetian manner with a golden tone, and sometimes allegorical works of poetic feeling. But there was no respect for the tales of antiquity, and the gods and heroes are brought down to very commonplace, often comic situations, and their mythological standing is irreverently burlesqued. In his "Amour Victor" (369) he pictures the saucy love-god threading down with amazing unconcern all the attributes of art and sciences, power and knowledge, claiming his cupid-arts to be supreme over them all. But in the pendant (381) we see him slain by a black-harnessed knight with eagle wings — the meaning and moral of which is dubious.

Salvator Rosa (1615-1673) brought all these characteristics of realism and sharp contrasts of light and shade to bear upon the landscapes and seapieces which he painted. In a "Stormy Sea" (421) we recognize a man of energetic conception and broad treatment. In the "Mountain Landscape" (421B) the dark cliffs of the Abruzzi loom up bold and threateningly.

Luca Giordano (1632-1705) was the most complete and celebrated of the Neapolitan painters, and the last of the century. In his "Judgment of

Paris" (441) he shows fresh, transparent colour, with a lighting effect in Tintoretto's style. Paris is seated to the left on a rock, holding the apple and surrounded by his flock. Juno is bending over to loosen her sandals, Minerva disrobes reluctantly, while Venus, at the right, looks triumphantly towards Paris, at whose heart a little cupid floating over Venus is aiming an arrow. Mercury is slinking behind a tree. As interesting, although the composition is somewhat forced, is his "Prophet Balaam and his Ass" (404B).

Giordano, the pupil of Ribera in Naples, was the man who went to Spain and introduced there Naturalistic doctrines as carried out by his master. We must also observe a "Caritas" (358) which hangs here, by a much earlier man, Luca Cambiaso (1527-1585), who also had gone to Spain, where his work inspired the few sixteenth century Spanish artists.

The abortive revival of art by the Eclectics and Naturalists had run its course with the close of the seventeenth century, and art was still further emaciated by imitation, mannerisms and excesses. Then a last flickering of the flame was seen in Venice during the eighteenth century. Tiepolo, who was great beyond his age, and a few architectural painters showed works that are worthy of praise and admiration.

Giovanni Panini (1692-1768), most famous as an etcher, laboured at Rome, and produced some characteristic views of that city as it was in his day, and as he imagined it to have been in olden times. His "View of antique Roman Ruins" (454A) is striking and romantic. Another late Roman painter was Pompeo Batoni (1708-1787), whose cold, classical "Betrothal of Amour and Psyche" (504) is scarcely interesting.

In Venice Bernardo Belotto, called Canaletto (1697-1768), was inspired by the beauty of the city of the lagunes, and he pictured its canals, churches and palaces with wonderful, deep colour and brilliancy. At twenty-five years of age he went travelling and visited Munich, Dresden, Vienna and Warsaw, where with remarkable rapidity, which does not, however, show in the work, he painted numerous scenes of local interest. The two canvases here (503B, 503C) are graphic descriptions of the marketplace of Pirna, a German city, in which this Italian has caught the local flavour to perfection.

His contemporary, Francesco Guardi (1703-1794), had a freer brush, and the apparent sketchiness of his work gives a quite modern impression, to which the tonality of his city views contributes greatly. His "Balloon Ascension over the Canal of the Giudecca, Venice, in 1784" (501E) is of

most interest for the fine view of the buildings of the Queen City. Better yet is his "Canal View" (501F) with its mirroring water filled with boats, and the fine line of buildings running from the right towards the far distance.

Giovanni Battista Tiepolo (1696-1770) was the last fruit-bearing shoot of the withered tree of Venetian art. His work bears no vestige of decadence, it is as brilliant, as eminent, as knowing, as any of the work of the High Renaissance of two centuries before. It is a resonant echo of the masterful creations of Paolo Veronese, their beauty of architectural framework, the correctness, charm and vivacity of their drawing, all molten in the purple and gold of Tintoretto — this is the work of Tiepolo. He was incontestably the only master of the decadence whose primordial qualities of artistry seem to awaken strings that yield wild, broken music — the swan-song of Italian art.

Tiepolo's "St. Dominic dividing the Rose-garland" (459A) is the design for a ceiling painting which is in the church Dei Gesuati, at Venice. It is an example of the astounding talent for composition which characterized the master. This power of decorative creation is amplified in the little Cabinet 48, called the Tiepolo Room, where twenty-two panels present allegorical-mythological

compositions, painted *en grisaille* on gold-yellow ground. They furnished the decoration for a room in a villa near Treviso, and, although in fresco, have been transferred and exposed in exactly the manner in which they were originally seen.

The view of a "Lady leaving her Bath" (454) breathes the same fresh freedom as found in the most delightful tales of Boccaccio. The buxom, full-blooded ladies of the former Venetian period have here, however, become the slender, high-bred, elegant type of the later divinities. And the festive reception of King Henry III of France (459) in the forehall of a palace, where the magnificent columns are decorated with vines and flowers, introduces us once more into a scene of pomp and splendour such as we see in Veronese's "Marriage at Cana," in the Louvre.

But most characteristic of the high ideals, as well as of the power of execution, of Tiepolo is his "Martyrdom of St. Agatha" (459B). According to the legend Agatha was the daughter of a prominent Ancient of Palermo. In her early years she embraced Christianity, and refused the advances of the Stadholder Quintianus. Taken to a house of ill-fame she resisted all the blandishments of temptation, whereupon the Stadholder ordered his menials to tear out her breasts with iron tongues. This would have been subject for a gruesome

spectacle by a Neapolitan naturalist. Even Sebastiano del Piombo, in a painting now in the Pitti Palace in Florence, pictures it with harrowing detail. Tiepolo depicts the scene more tenderly. A large Corinthian column rises on the left, a few paces therefrom stands a gigantic barbarian, an heroic type of the Visigoth, with bearskin over his head and around his loins. Just in front and between is the maiden, of lovely if painful features, sinking back into the right arm of a serving maid who with her free left arm holds a large linen sheet before the bleeding bosom, covering the lower part of the martyr's body. Her breasts are carried away on a plate by a page who averts his face. Agatha sighs: "Hast thou not lain at a woman's breast, and didst thou not receive thy first nourishment therefrom?" Her nude arms and neck, and the arms and legs of the henchman add that note of life and beauty which the introduction of the nude always produces. The drawing is so impressively skilful and true, and the chiaroscuro plays so masterfully through its chromatic wealth that this composition ranks among the highest in the true conception of art. Originally a lunette extended above the square top, in which angels floated around a heart with a crown of thorns, on which the martyr's breaking eyes were bent.

Thus we have completed our review of the

Italian paintings in the Museum, which with all the many lapses and vacancies still enables us to study the growth, glory and decay of the schools of painting in Italy.

CHAPTER III

THE SPANISH PAINTINGS

The origin of the Spanish school of painting can be definitely traced to Italy. The statement made in most art histories that Spain being in close relations with the Netherlands the Spanish artists were first taught by the Flemish is an error. This relation was purely a monarchical one. But a close and intimate relation did exist with Italy, where Spain even gained a foothold in Naples; and all through the history of the Spanish school we find it allied, by inspiration or imitation, with Italian art. The visits of Flemish painters, of Peter de Kempeneer, called in Spain Pedro Campaña, of Antonis Mor, who received high royal favour, and even of Rubens, had little influence on the Spanish school. On the contrary we can trace quite definitely the origin of Spanish painting to the Italian artists who had come to Avignon, to the court of the exiled Pope, and who established a connection with Barcelona. Also the influence of the Genoese Luca Cambiaso, by whom we saw a paint-

ing in Gallery 47, an imitator of Correggio, who settled in Spain, of El Greco, and especially of Ribera through his pupil Giordano, counted for much. Most of the Spanish artists visited Italy — there is no record of anyone having studied in Flanders — where they were especially attracted by the men who worked with sharp contrasts of colours and of light and shade, notably by Caravaggio.

As everywhere else the racial character of the people stamped itself on its art, and the Spanish school of painting may be stigmatized as religious — as were the people — and more particularly Church-religious. It has nothing to do with personal spiritual life, little with biblical thought, almost exclusively with the ascetic teaching of a Church which was the bulwark of the Inquisition. Worldly or mythological compositions do not appear; even landscape painting, wherein the Inquisition, perhaps, saw a liberal, pantheistic tendency, is little used. Of course such a feudal state, with Grandees and Church Princes, brought forward portraiture of the highest order, but not until the time of Velasquez is the secular subject chosen to any extent. Only one man, Becerra, in the fifteenth century, chose mythological themes and painted the nude — but he died in the torture chamber.

The Spanish paintings are found in Gallery 49. They give us examples of some of the leading men of the school.

The earliest example is by Luis de Morales (died 1586), whose "Madonna and Child" (412) at once gives us a different type of face from any we have thus far seen — lean, haggard, and in the eyes a weird, somnambulistic look, which even the Child shares.

The most prominent man of the middle of the century was Alonso Sanchez Coello (1515-1590), called the Portuguese Titian, who at the court of Philip II painted portraits and altarpieces. In his pale, light, delicate brushing he reminds of the early French portrait painter François Clouet. His portrait here of Philip II (406B), in rich armour, in his right holding the marshal's baton, is in every way typical of the style of work that was done at the time.

It is surprising that while Philip II of Spain was the great peace-destroyer of Europe, the tyrannical despot, the inspired tool of the most horrible Inquisition, he was also one of the sincerest friends of art ever known. Owing to his patronage it must be surmised that a number of men bearing to the full the stigmata of the school, still excelled in artistic workmanship.

Although Juseppe Ribera (1588-1656), named

Lo Spagnoletto, left Valencia at an early age and lived and died in Italy, his influence on Spanish art can scarcely be sufficiently estimated. The characteristic deep colour and low tones of the Spanish school became more luminous and brilliant, and its figure painting, if anything, more realistic. Ribera himself was fascinated with the style of Caravaggio and his violent illumination, and while following the Italian's intense realism he betrays a sort of instinctive ferocity. He had an astonishing knowledge of anatomy, a rough, adventurous fantasy, shown as well in his many bust pieces of anchorites, prophets and philosophers, as in his large compositions. In his martyrdoms he displays all the weird, abnormal torturer's passion of a Spanish Inquisitor. At the same time he knew how to give the nude an unusual lifelike construction and appearance.

In the "St. Sebastian" (405B), where the saint hangs from his wrists, bound high to two trees, and has sunk on his knees pierced by an arrow, Ribera has kept within the bounds of beauty. The sharply lit, nude body, of fine modelling, has a very plastic appearance against a night background where the moon but faintly shines through the clouds.

The "St. Jerome" (403), although attributed to Ribera, is possibly an early work of his pupil

Giordano, in imitation of his master's manner. The hermit, pale and emaciated, the upper part of the body bare, is looking in ecstasy upward as he holds a large folio in his hands. The withered face, furrowed by years of self-torture, the straggling grey hair and long beard, the prominent veins and muscles furnish a type of what might be called the most popular picture in Spanish art. An old copy of Ribera's "Martyrdom of St. Bartholomew" (416), the original of which is in the Prado, is a gruesome portrayal of agonizing torture, the repulsiveness of which is heightened by the low types of the faces shown, even the saint's features resembling those of a galley-slave.

The greatest name in Spanish art is that of Velasquez (1599-1660). Although he was in Italy for quite a long time he is the only Spaniard who may with justice be called to have been thoroughly original and individual. He was a pupil of Herrera and Pacheco, and learned much from Ribera and Tristan, but always was and remained himself. He was a portrait painter, pure and simple. Only four religious compositions and a half score of secular subjects are known to exist from his brush. But his portraits are the most marvellous creations of their kind — only rivalled by those of Frans Hals and Titian, surpassed by none. When we gaze upon one of his portraits we see a human being,

alive, breathing, real, with striking relief and perfect solidity; the wonderful envelopment of air with which he surrounds it gives a peculiar intensity of illusion.

Velasquez can only be appreciated to his fullest value in the Prado, in Madrid. Still the Kaiser Friedrich Museum possesses two masterpieces which give us a true conception of his power. The best is a "Female Portrait" (413E. Plate X), a knee-piece, where a grand dame — Juana de Miranda, according to an inscription on the back of the canvas — in rich brocade stomacher and very wide sleeves, stands behind a chair, on the back of which she rests her right hand. Her high coiffure tops her somewhat square face, with its piercing eyes and finely chiselled mouth. That Spain is the land of beautiful women, as Prosper Merimée in his romance Carmen would have us believe, is little to be noticed in the paintings of the early Spanish artists. The women which they picture have too much manliness and hardness, often a proud and arrogant expression, while the utterly tasteless costumes of the time preclude the possibility of indicating any line or form that is pleasing.

Another portrait of a homely woman presents "Maria Anna, Sister of Philip IV" (413C), the wife of the King of Hungary, and later of the

VELASQUEZ

FEMALE PORTRAIT

Plate x

Kaiser Friedrich Museum

Emperor Ferdinand III. It is of the master's best period, and an exquisite example of his technical supremacy.

A pompous looking general, Alessandro del Borro, looks at us with a haughty superciliousness from a life-size, full-length portrait (413A). This used to be ascribed to Velasquez, and it has truly the appearance of some of the artist's portraits of warriors which are found in Madrid, but the origin of the painting must with greater credibility be sought in Italy of the seventeenth century. An old copy of the Prado painting of the Court-fool, Don Antonio the Englishman, with his large hound, is also found here (413D).

Velasquez was too great to have followers, nor were the Spanish painters after him intrinsically able to comprehend the cool refinement and supreme dignity with which he endows his models. His dignity, with them, becomes arrogance, and his refinement and delicacy is smothered as it were by the hot glowing of gipsy blood.

Juan Carreño de Miranda (1614-1685) was influenced by Velasquez, and for a time his assistant. But his is a weak reflection of his master's manner. His "Portrait of King Charles II" (407), the last of the Habsburgs, makes this anemic boy of twelve look like an old man. The sickly features of the face, the general lassitude of the body, are

an irony on the magnificent garniture of the royal chamber where he is posed.

Miranda's pupil, Mateo Cerezo (1635-1675), was an imitator of van Dyck's Italian manner, but his "Crucifixion" (408B), besides the weak, almost sentimental look of the crucified one, cannot omit the Spanish characteristic of heavy, black clouds through which breaks a lurid even-glow.

Zurbaran (1598-1662), of Seville, painted monks and Madonnas with clearness and dramatic force. One of his earliest masterpieces is one of a series of four paintings, illustrating scenes from the life of St. Bonaventura, whereof two are at present in the Louvre and one in Dresden. In the scene before us (404A), St. Bonaventura points to the crucifix as the source of all knowledge, when St. Thomas Aquinas, accompanied by several monks, visits him in his study. The mystic Bonaventura was professor of theology at the University of Paris, and the great scholastic St. Thomas Aquinas, having heard of the astounding learning and the power of logic of the Franciscan professor, expressed a desire to see his library so that he too might procure the works that Bonaventura studied. But when he entered the cell, the modest priest drew aside a curtain which hung over his study-table and revealed an ivory crucifix suspended on the wall. The

drawing and subdued colour of the painting is very attractive, and the details of a seventeenth century interior — which is anachronistic to the time when the incident occurred — are very precise and enlightening.

Murillo (1618-1682) was the principal artist of the South. He was of course a church-painter, not of the bloody catastrophes of the legends of the saints and martyrs, but of the bright, mystical vision of the heavenly communion. His most famous painting is the high-altar in the Dom of Seville, where the Christ-child appears before the eyes of St. Anthony of Padua, a contemporary of St. Francis of Assisi. In Berlin we find another painting of this incident (414). The young monk, interrupted in the study of the book of saints, has raised himself from his prone position, and still on his knees embraces the Child, covering its face with kisses. A putto is curiously leaving through St. Anthony's book, another holds up triumphantly the saint's lily, his symbol of purity, and others are floating around in the air. There is a peculiar look upon St. Anthony's face, one which is frequently found in Spanish religious paintings, a look combining devout ecstasy with a very earthly, sensuous, even erotic passion. The painting-quality of the work is exceedingly delicate, the head of Anthony has a fine, cool colour, and the Child,

light and soft, with a bright, rosy hue in the carnation tints comes out beautifully against the dark golden background. Murillo has really transposed to St. Anthony a legend which belongs to St. Francis of Greggio, and which Giotto had already painted in fresco on the wall of the Franciscan Church of Assisi.

Alonso Cano (1601-1667) was a sculptor, painter and architect, a man of fine talent, and less dismal than most of his compeers. His life-size painting of "St. Agnes" (414B. Plate XI) is a beautiful and attractive work, which well represents the gentler emotions which sometimes inspired Spanish art. St. Agnes, the patron-saint of purity, stands at a table on which a lamb is lying, over which she holds the martyr's palm. The legend tells that she was martyred and beheaded under Diocletian because she refused all suitors, claiming to be the bride of the Lamb. Cano's painting gives us one of the few beautiful female types, a young Andalusian, whose large brown eyes have a penetrating look, staring as if seeing in one glance the miracle of suffering martyrdom and crowning glory.

Henrique de las Marinas (1620-1680) was born in Cadiz, and the surroundings in that lively seaport led him to paint the scenes of animation along its docks. A "Freighter in the Harbour" (418) is characteristic of his brush which never omitted to

ALONSO CANO

ST. AGNES

Plate XI

Kaiser Friedrich Museum

add in his seapieces the lurid glow of the native palette.

At the end of the seventeenth century Spain, with the overthrow of the Habsburgs and the ascension of the Bourbons, lost its political significance. Even its racial life seemed dormant, for in literature there were no successors to Cervantes, Lopez de Vega, Calderon; and its art likewise was sterile. Only towards the end of the eighteenth century one man stands out who kept alive the traditions of the past, notably of Ribera, and added thereto a modernity which has made him called the forerunner of Manet.

This man was Francisco Goya (1746-1828), who painted the Spain of Charles III and Ferdinand VII as truthfully as Velasquez the epoch of Philip IV. In his painting he was a thorough Spaniard, fond of the brutal and the bloody, often caricaturing with refined sarcasm the manners and morals of his time. But always a strong, powerful artist, with the forced contrasts that harked back to Ribera.

In the two bust-portraits in the Museum these characteristics do not assert themselves. They are rather in that atmospheric way of painting which makes Goya the connecting link between Velasquez and Manet. The "Portrait of an Elderly Lady" (1619A), supposed to be the artist's mother, shows

a fine presentment of old age, but the "Portrait of a Monk" (1619B) is notably excellent. The broad spaces, the peculiar colour combination of red, greyish blue and brown-grey, and the envelope of air around this seated figure, seen to the knees, make it remarkably lifelike.

After Goya the art in Spain failed again, and became but a reflection this time of French painting.

CHAPTER IV

THE FRENCH PAINTINGS

The paintings of the French school which hang in Gallery 50, on the long wall to the right and on the rear wall, are not many in number, nor do they give any measurable survey of French art.

This is all the more to be regretted because an opportunity was offered to have at least one period strongly represented. For Frederick the Great had been a passionate admirer of the French paintings of the first half of the eighteenth century, and as well an indefatigable and discerning collector of the works of Watteau, Lancret and Pater. But when in 1820 the Museum collection was founded and an opportunity was given to select paintings from the royal collections, this Rococo school was not regarded with any favour and only a very few paintings of this period were taken. Since then the royal collections have been closed and their treasures are barred.

French painting began in the fifteenth century

with Jean Fouquet. The most notable man in the sixteenth century was Jean Clouet. Both were portrait painters. The religious Primitives are practically unknown outside of France.

With the seventeenth century the national art awoke. At first Italian influence was strong. Nicolas Poussin (1594-1665), although he spent most of his life in Italy, still combined with an academic method of drawing his figures which he had acquired from the Carracci, and in which he out-distanced them, also an original love of nature which made him create the heroic, classic landscapes, peopled with Greek gods which are the foundation of the French landscape school.

The four canvases we find here by Nicolas Poussin are truly characteristic of his work. The best one is a "Landscape of the Roman Campagna, with Matthew and the Angel" (478A). All is grand and quiet, full of expression, consecrated. Gently the Tiber flows through the solitary plain, with the Evangelist seated upon a ruin of the old world, ready to herald the coming of the new dispensation. Other examples are scenes from mythology. In one (463), Juno is spreading the hundred eyes of Argus, who lies dead at her feet, over the tail of a peacock. A second (467) shows the infancy of Jupiter, where he is being nourished by the milk of the goat Amalthea, with the help

of two nymphs and a satyr. The third (478) gives the figures of Helios, Phaeton, Saturn and the four seasons in a confused mingling which leaves the meaning beclouded. In all these works the figures show a leaning towards Greek statues, especially the heads are all built on a normal pattern. This gives his figures a peculiar classic feeling, with little animation. His thorough knowledge of antiquity is demonstrated by the correct drawing of Roman columns and other architectural remains. The landscape part, however, although suffering under the general mark of stiltedness, has still a genuine out-of-doors feeling, and is a far advance on what was being done in Italy.

His brother-in-law, Gaspard Dughet (1613-1675), adopted his name Poussin, and followed his method closely, emphasizing, however, more fully the landscape in his compositions. In his "Roman Mountain-landscape" (1626) the Monte Cavo and Grotta ferrata have a wild aspect, made joyous by golden sunlight.

Claude Lorrain (1600-1682) further developed landscape painting, and while still classic in his selections and sometimes even theatrical in composing, yet he infused more fully the spirit of atmosphere, of light, and the poetry of nature in his work. There is a feeling for beauty, free and unhampered, which more and more supersedes the

rule of rote. A characteristic of his composition is the placing of a heavy clump of trees, or a temple building as a sidewing in the foreground, whereby the background appears so much deeper. His "Italian Coastscene" (448B) has a fine receding motif of a gently rising ground, flanked by large trees, with the seashore and ships in the distance. The charm of it all lies in the soft, undulating light of the morning sun. The few small figures in the foreground were added by Filippo Lauri who generally painted figures in Claude's landscapes. A so-called "Heroic Landscape" (428) has his usual setting, the dark sidewing of heavy trees obtrudes to the half of the canvas, leaving the other half for a far vista of undulating ground.

While these men were painting in Italy a coterie of artists were gathered in Paris at the court of Louis XIV, whose official painter was Charles Lebrun (1619-1690). He was the founder of the French Academy of Painters, and not only inspired but controlled and directed the artists who sought public recognition. An official cachet was thereby given to the work that was turned out — for so we may well call it. It consisted of laudatory portraiture and grandiose historical paintings to glorify indirectly the reign of le Roi Soleil. The one characteristic word that applies to all the work of

PORTRAIT OF MARIE MANCINI

PIERRE MIGNARD

Plate XII

Kaiser Friedrich Museum

this period is pomposity. It applies to the large portrait-group of the family of the banker Eberhard Jabach (471), a noted art lover of his day, whose collection passed in 1672 to Louis XIV and forms to-day still an important part in the Louvre collections.

Still Lebrun did not have it all his own way. Pierre Mignard (1610-1695), who had studied in Rome, on his return to Paris became the rival of Lebrun in public favour. His "Portrait of Marie Mancini" (465. Plate XII), a niece of Cardinal Mazarin, at the age of twenty, shows with all its grace and beauty a greater sincerity and simplicity than the assertive work of his opponent. Largillière (1656-1746) was more academic, his portrait of his father-in-law, the landscape painter Jean Forest (484A), is exceedingly conventional. A still later academic portrait painter was Antoine Pesne (1683-1757), who became court-painter in Berlin in 1711, and resided there until his death. He had much to do with the garnering of many of the valuable eighteenth century paintings which are to-day treasured at Sans-soucy, Charlottenburg, and other royal palaces and castles. The influence of the later Rococo tendency is seen in the portraits by Pesne which we find here, of "Frederick the Great, as a Youth" (489) and of the "Artist with his two Daughters" (496B).

If any time it was the eighteenth century when French artists were radically expressive of the character of their period. With the death of Louis XIV France entered upon a new era. Pomposity and arrogance were done away with, and a new life entered upon, less rigid, more joyous and gay, running every note in the scale of gallantry and coquetry, with all that was superficial and amusing. And artists interpreted its love of pleasure, its elegance, its easy morality. The grand style was over, the style of mediocrity and prudery; instead of magnificence came grace, instead of great ideals the fantasy of love-making and masquerade — after the huge wigs and voluminous draperies of Rigaud and Largillière the powder and satin coats of Nattier and Tocqué. Then when the undertone of suffering and sorrow was heard amongst all that frivolity, as voiced in the philosophy of Diderot, Chardin, and, in a measure, Greuze, echoed his doctrines of humanity in their scenes of the bourgeoisie. And again the stern thunderroll of the Revolution called forth the classic Academicism of David and Ingres.

The first great painter of this dramatic century was Antoine Watteau (1684-1721). He was the originator of the school of gaiety and trifling which ushered in the eighteenth century. He painted irresponsible people passing their way through floral

bowers and sylvan groves, laughing and courting, without the cares of a day. And he painted these in a novel way, original, decorative, charming; with a new freedom of laying on paint and using colours, unique as compared with anything that ever had been done in Italy.

There are four of his paintings in the Berlin Museum. The largest of these belongs to his most charming works. It is one of his "Fêtes Champêtres" (474B), a motley gathering of young men and maidens, strolling among the trees, dancing and singing, or withdrawn for murmuring and whispering where the doves also are cooing — for it is towards evening — and later the nightingales will be heard.

Two other paintings, pendants, give fantastic displays of costumed gallants and ladies in masks; the one called "Love at the French Comedy" (468), the other "Love at the Italian Comedy" (470). In this latter picture Watteau painted a group of those comedians who, banished from France by Louis XIV, were recalled twenty years later by the light-hearted, pleasure-loving Regent, Philippe, Duke of Orleans, and who figure so frequently in Watteau's works. Gilles in white stands in the centre playing the guitar to Columbine, and around them the Doctor of Bologna, in black, Harlequin with his mask, and the clown Mezzetin

holding a torch which effectively lights up this nocturnal scene. There are also other characters of the Italian comedy, among whom Scapin and Brighella. "Nowhere else," writes Claude Philips, "is Watteau's characterization of the comedy personages so keen or so humourous as here. The piece has an irresistible buoyancy, a contagious charm, which gives it a place apart even in his gallery of stage pictures."

The fourth canvas shows a "Breakfast al fresco" (474A) of two ladies with their lovers, a work of great elegance, charm and grace.

A few minor men of that school are yet to be noted. Jean de Troy (1679-1752) has another breakfast scene (469), not quite so charming, and more like the genre of the next century. Jean Raoux (1677-1734), for the nonce, chooses a mythological theme, "Cephalus and the wounded Procris" (498A).

The man who during this period turned from the gay frivolity of the do-nothing classes, and proclaimed, as Mirabeau was doing, the gospel of the common people — a gospel which few heeded during his lifetime, was J. S. Chardin (1699-1779), whose genre is now recognized as among the most exquisite productions of the time. His example here is a "Stillife," a subject which he always introduced even in his figure compositions, and in

which he rivalled the greatest of the Dutch still-life painters.

J. B. Greuze (1725-1805) also clung for his models to the lower orders, but he attenuated the effect of his work by sentimentalizing. The little "Girl's Head" (494C), which we find here, is but one of a great many which he turned out, full of cloying sweetness and vapid sentiment. From Joseph Vernet (1712-1789), otherwise known as a marine painter, we have here a view of the ruins of the temple of Sybil at Tivoli (484).

CHAPTER V

THE ENGLISH PAINTINGS

On the long wall in this same Gallery 50 we find the few examples of the English school, all acquired within the last twenty years. They are portraits, except one, a landscape by Richard Wilson.

The first artist is Sir Joshua Reynolds (1723-1792), the head of that eighteenth century portrait school which has made English art famous. One of his many self-portraits — for Sir Joshua loved to paint himself — is commonplace and rather muddy, but "Mrs. Boone and her Daughter" is a portrait in his best style with that typical charm which he conveys in his large canvases. His "Kitty Fisher as Danae" has an attempt at light-someness which never suits the somewhat ponderous hand of the old President R. A. Although Reynolds took all his good qualities in painting from Italy and Holland, he had at the same time a faculty of welding these in an individual way, so that his work always speaks for itself. Without arousing

enthusiasm he is thoroughly convincing with the truthful manner by which his portraits impress us. Reynolds was by no means as great an artist as Hogarth, Gainsborough, Constable, or Turner, but still he was one of the greatest, despite his apparent ignorance or carelessness in the use of pigments, which to many inferior painters is rudimentary knowledge. As the first real portrait painter of the English his portraits assume the rank of history. His portraits of men are distinguished by dignity and character, those of women and children by a grace, a beauty and simplicity which have seldom been equalled. He lacks poignancy, but has a broad and happy generalization that always produces an agreeable sensation.

A portrait of "Mrs. John Wilkinson" (1638) is by Sir Joshua's great rival, Thomas Gainsborough (1727-1788). The two were widely differing characters. Reynolds was diligent, orderly, methodical and guided by prudence and sagacity; Gainsborough was careless, incautious, often brusque, whimsical, but still a bright and lovable man. It is easy then to define their distinction in art. Sir Joshua's work is cogitated, determined beforehand, decisive; Gainsborough's is more improvised, but carried out with a perfect harmony of genius, labour, and developed skill. For as a mere painter — a transmuter of a paletteful of

pigments into light and air, into glowing human flesh and waving trees — he has no superior. There are three portraits of Mrs. Robinson in the Wallace Collection, London, by Sir Joshua, by Gainsborough, and by Romney. The Reynolds and the Romney are perhaps better portraits, better likenesses, but one will more readily forget these two, and remember the haunting, thoughtful face by Gainsborough, with its beautiful feathery touch and fascinating refinement. The Mrs. Wilkinson has the same abiding impressiveness in its brilliant harmony of effect.

George Romney (1734-1802) was sometimes almost equal to Reynolds and Gainsborough in masterful portrayal of femininity, for men's portraits interested him little. His "Portrait of a Lady" here has winsomeness and charm of colour. One of his few man's portraits is also here, and is unusually strong. Few painters have been more essentially artistic than Romney. He had an acute perception and emotional sympathy for what was graceful, elegant, and beautiful, whereby his pictorial presentation becomes intensely fascinating and pleasing. He lacked the depth and intellectual energy of the learned Reynolds, the keen sensibility and magnificent colour of Gainsborough, but he had an adorable delicacy and delicious magic which gave him high rank in the British portrait school.

No wonder that the cry was: "Romney and Reynolds divide the town," and although the great painter of Leicester Square affected to despise the work of "the man in Cavendish Square," the rival factions were very evenly divided.

The great Scotchman, Sir Henry Raeburn (1756-1823), who is becoming more and more appreciated, has a life-size, full-length portrait of a man, in vigorous style and ruddy colour. Raeburn's method of painting was to be absolutely true to nature, and although he possessed ideality he never idealized in the sense of exaltation to imagined perfection. The simplicity and honesty of his treatment together with the boldness and freedom of his brushwork resulted in a rare combination of felicity of likeness and strength of character in the many masterful portraits he has produced. He never falls into the weakness, oft insipidity, to which the later men of the English portrait school frequently descend.

A notable example of this decadent spirit was Sir Thomas Lawrence (1769-1830), whose portrait of Mrs. Williams Linley has none of the salient virility and energy which characterizes Raeburn's work. His palpable imitation of van Dyck with his aristocratic gentility makes him a favourite with the Philistine, whose taste always runs towards the pretty, and who, when viewing a

glorious sunset in nature, will call it " very artistic, indeed."

The early landscape painter Richard Wilson (1713-1782) has here a landscape in his exact, even finnicky style. With all his love for nature Wilson rarely grasped its supreme spiritual beauty, but he sought in realistic portrayal of leaf and tree trunk to gain a realism which does not satisfy. It lacks the breath of moisture, the enveloping atmosphere, the play of light, the cumbersome vitality of plodding kine. It is hard, dry, glaring. Not until half a century after him did English landscape art assert itself with the coming of Old Crome and the Norwich School, to be brought to its supreme expression in the work of Constable.

Herewith we have completed half of the upper floor, and we will now retrace our steps through the north wing to the entrance. The south wing contains the Dutch, Flemish and German schools. To view the paintings there systematically and without passing from one to the other room and then returning to the first, I suggest that we first visit the section of German sculpture in the right wing of the lower floor where we find the German Primitives and continue our discussion of the German school by visiting on the upper floor Room 67 where the works of Dürer and Holbein are found, and Rooms 65 and 66 which contain the German

paintings of the sixteenth century. Then, after completing the German school, we may review the remainder of the south side of the upper floor, and devote ourselves to the Dutch and Flemish paintings.

CHAPTER VI

THE GERMAN PAINTINGS

THE earliest painting in Germany, as everywhere north of the Alps, consisted of miniature illumination of manuscripts and wall paintings. Panel paintings began with the thirteenth century and consisted at first exclusively of altarpieces. The earliest of these works, and all the Primitives up to and including the works of the fifteenth century, are exposed in Galleries 24, 23, and 20, in the lower floor of the Museum.

The oldest easel painting in Germany is the triptychon altarpiece which came from the Wiesenkirche of Soest in Westphalia (1216A), representing Christ before Caiaphas, the Crucifixion, and the Maries at the Grave. Although originated under Byzantine influence, the drawing and composition surpass that of any work done in Italy at the time. The childish naiveté of the early German miniatures has already been quite overcome, and there is a decided feeling for space composing, such as the Florentine school did not develop unti'

a century and a half later. The work must date from between 1200 and 1230, and shows how from the beginning the racial Teutonic characteristic of individualism becomes apparent. Especially is the scene of the women at the grave impressive. They approach slowly, with measured steps, and regard, without the excessive expression of astonishment which an Italian would have found necessary, the appearance of the angel with outstretched wings, holding a sceptre and pointing to the empty grave. Here these women are German types; in Italian works they are conventional females, by no means Italian. This is all the more observable since the composition of these scenes is of Byzantine origin, and was also copied by later Italians, notably by Duccio in the Duomo painting in Siena.

Another Westphalian painter, fifty years later, produced a triptychon (1216B) with the Trinity in the centre, the Madonna on one side, and St. John the Evangelist on the other. The figures are not as fine and delicate as in the earlier work, but surpass this in strength of form, and in the large, rich folds of the draperies and mantles that cover the figures. The Trinity contains one of the earliest individual personifications of the God-father, in fact this entire presentation of the Trinity was still followed by Dürer and Titian, with whom the Father holds a presentation of the Son on the

Cross before Him and is overshadowed by the Dove.

A small panel of strong Gothic appearance, which must originally have been a door to a reliquary, comes from a painter of the lower Rhine, and dates from the beginning of the fourteenth century. It shows how in the Middle Ages the religious subject was sometimes burlesqued by the emphasis of details. In a three-seated throne, which has much the appearance of an architectural cozy-corner, is Mary seated in a most doleful pose, wrapped in a magnificent brocade dress, which is, however, plainly designed to indicate her approaching maternity. In the other corner sits Joseph, dressed like a king, but in the form of an emaciated old man with a long white beard, and holding a crutch. From Joseph's emphatic gesture and the demure bearing of Mary it seems that the conversation concerns the Immaculate Conception, and that Joseph is incredulous of Mary's story.

All these early works are in Room 24, on the lower floor, and in Room 23 we find those that date from the beginning of the fifteenth century. We note that none of the paintings we have considered are signed, neither have most of those in this room a signature. The artists at that time, especially in Germany, were extremely modest and did not obtrude their identity by signing their

MARY AND THE CHILD

BERTHOLD

ST. PETER MARTYR

Kaiser Friedrich Museum

Plate XIII

name, so that almost a score of unknowns go by the name of Meister of the Life of Mary, Meister of the Holy Family, and so on, names given according to the principal works that have been identified and classified as belonging to certain men.

An interesting work is from the brush of Meister Berthold, who is known to have been the leading master in Nuremberg, and to have died in 1430, whose last name only recently has been discovered to be Landauer. We have here two altarwings by Landauer, the front parts sawed from the back, making four panels. "Mary and the Child" (1208) and "St. Peter Martyr" (1209. Plate XIII) were the outside figures, the inside showing "St. Elizabeth of Thuringia" (1207) and "John the Baptist" (1210). The characteristic of the Nuremberg school at that time was more prosaic in feeling, but at the same time more thorough and observant in modelling, with stronger colour, than the Westphalian manner. The figures of the women are slender, the well-formed heads gently inclined, the shoulders slope down, and the beginnings of a very realistic presentation of the human form are seen. The strong characterful head of Peter Martyr points to the desire for individualization. The hands, although not completely modelled, are, nevertheless, strong and indicating the joints, especially with the men. The folds of the

garments are well arranged, apparently after those in sculpture. The dark background with the golden stars in our picture are a much later addition by a restorer.

At the same time there was working in Cologne an artist who goes by the name of Meister Wilhelm. A remarkably fine little altarpiece with wings (1238) shows Mary in a rose-arbour with the saintly women. It is one of those small altarpieces that were used in the home, and were more idealistic than those intended for churches. The child on Mary's lap bends over towards Dorothea and scatters flowers from her basket which Catharina seeks to catch. Margaretha and Barbara, who has her small tower in her hand, are watching the playful antics. On the wings are St. Elizabeth who clothes a cripple, and St. Agnes gazing in the distance. A brilliant colour, through which a weak carnation tint runs, and an expression of deep, but joyful excitement, are the prominent traits which attract us. Another small Madonna (1205A) has a gold background with many graceful ornaments, and comes from another Cologne master of the same period.

This early Cologne school, however, did not develop into a decisive realism until worked upon by the influence of the old Dutch school. Without in any way detracting from the sacredness of their

MARY IN THE ROSE-ARBOUR

Plate XIV

MASTER OF THE LIFE OF MARY

Kaiser Friedrich Museum

subjects the early Dutch and Flemish painters introduced their figures into every-day life, delivered them from the bane of the gold ground, and surrounded them with the joyousness of all nature. The sacred personages and saints are no longer ethereal beings, but flesh and blood, real humans; and to intensify the moral teaching of their lives they are placed in the inner rooms of fifteenth century furnishing, and even more frequently in the open, with hill and dale, forest and stream, cities and villages in the distance. This suggested to the worshippers that the lives of these biblical beings was not beyond them but could be followed and imitated. This realism extended further to the garments worn by these sacred personages, not the non-descript robes of the Italians but the costumes of the common people; and to make them look more like the neighbours whom everybody knew, an effort was made for realistic modelling, not omitting physical imperfections, even though bordering on the grotesque.

The active commercial intercourse which existed in that century between Cologne and the Netherlands by means of the Rhine, was the source of the strong impression produced upon the art of the Rhenish provinces. This is apparent in a magnificent little altarpiece, called "Mary in the Rose-arbour" (1235. Plate XIV. In Room 20), by the

so-called Master of the Life of Mary, who was active in Cologne from 1463 until 1480. The picture has the old favourite theme of the Cologne school of a flowering arbour which we saw already in the work of Meister Wilhelm, and which is seen in Meister Stephan Lochner's painting of the same subject in the Cologne museum. Mary, with an expression of motherly pride, holds the nude Child which stretches out its hand for the flower St. Barbara offers him. St. Catharina is deeply engrossed in reading a Book of Hours, and St. Magdalene holds the ointment vessel on her knee as she points towards the venerable donor with his two sons. At the other corner of the foreground are the donor's wife and her four daughters, likewise kneeling. These two groups are all dressed in canonical costumes, while Mary and her holy women are richly arrayed. The faces are exceedingly gentle and soft, although the pursed lips do not make the features attractive, but the brilliant eyes on the other hand add much to their expression. Many characteristics point to Dirk Bouts as the inspirer of this painter of the Life of Mary. The portraits of the donors are more in the fine manner of the van Eycks, but the sky background is still golden.

The "Annunciation" (1199), in two parts, is most likely the work of the same master, although

more related to the dry manner of Hugo van der Goes. The faces are hard and expressionless, and the garments full of crinkles, and not graceful. The background is no longer golden, but is formed by a veranda carried out along perspective lines. On a bench, which runs around the two parts, we note a red pillow and various other articles of stillife, and a gold-embroidered tapestry hangs on the wall.

The Master of the Holy Family, who appears first in 1486 and is traced up to 1520, has an altarpiece with wings (578, A. B. C.). He went a step further along the Flemish way, for instead of the gold background we find a beautiful landscape dwindling away to a clear blue distance. It is a Sacra Conversazione with many saints. The types of the faces are animated, the colours bright with a strong reddish fleshtone, and the movements are free without archaic stiffness. Only the folds of the dresses are still hard and unnatural with many unnecessary protuberances.

The Flemish influence comes out also in the Westphalian school of Soest, whence we have a winged altarpiece (1222, 1233, 1234). On the main wall in Room 20), showing the "Crucifixion" with many accompanying scenes: the Judas kiss, the Carrying of the Cross, the Burial of Christ, the Last Judgment. The artist is called the

Schöppinger Meister, and he seems to have some archaic handicaps. The drawing is sufficient in the figures that are at rest, but where they move they are weak and stiff; the colour is raw, the landscape insignificant, and the sky of gold. The many events preceding and following the Crucifixion are not even separated, but all form a confusing mixture. Over a hundred persons press together and crowd each other to enact the various scenes. It seems to be the object to make an impression by the multitude of excited figures rather than by quiet pathos. The artist is more restful in the scenes depicted on the wings, especially on the inside of the left one, with the early history of Christ. On the outside of the wings are shown the "Conversion of Paul" and the "Crucifixion of Peter."

Four panels, the separated sides of two altar-wings (1205, 1206), from a middle Rhenish master, present "Mary with the Child, and the Trinity." They show how far up the Rhine the Flemish influence extended.

The Master of the Glorification of Mary was active in Cologne between 1460 and 1490. His "Adoration of the Child" (1235A) is one of the most beloved themes of the Flemish and German schools in the fifteenth century. In the sixteenth it is set aside for the more pompous scene of the visit

HANS MULTSCHER

BIRTH OF CHRIST

Plate xv

Kaiser Friedrich Museum

of the three kings. Here we find the Child lying on the ground in a ruined hut, with Mary in adoration. In a half-circle around this group kneel Joseph, holding a candle, and a number of angels. Other angels flutter like dark-blue birds around the roof. Two shepherds are seen in a corner, too stupefied to act.

In Room 23 we find a large winged altarpiece of eight panels, with scenes from the life of Mary and the Passion of Christ (1621), by Hans Multscher (1400-1467) of Ulm. Next to Conrad Witz and Lucas Moser, Multscher must be regarded as the strongest forerunner of Schongauer. His art with its many figures aims less to arouse sentiment than to give a clear statement of facts, and he succeeded therein especially by a remarkable rendering of physiognomic expressions. The most attractive panel is the one showing the "Birth of Christ" (Plate XV). The crowd of peasants pressing against the fence, presents a variety of Bavarian types, in contrast with the Hebraic features of Joseph, realistically portrayed with leather gloves to protect him from the winter-cold. The figure of the Virgin is remarkably successful, but the child in the cradle very crude. Perspective and planes were not yet understood, as may be seen by the hill on which the shepherds are squatting surrounded by their diminutive sheep.

Another master of Ulm was Bernhard Strigel (1460-1528). Several altarwings are found here of this Bavarian who only within the past twenty years has been discovered. The principal one of his works here is a family group of the Imperial Councillor Johannes Cuspinian (583B), which is the work that led to the discovery of the artist's name, who was formerly known as the Master of the Collection Hirscher. The work suffers of weak modelling, poorly drawn hands, and bad grouping, but is interesting for the individual expression of the heads and the magnificent colouring. In this respect the altarwings with religious compositions are less attractive. They show figures of saints and scenes from the life of Mary (583, 606B and C). The colour here, which has a deep red for its foundation, is exceedingly sombre. The figures are too much stretched, the faces disfigured by big noses, wide mouths and small protruding chins. They have flat feet, and the clothes flutter most inconsistently around the square, hooky figures.

These Primitives have shown us the gradual development of the art of painting in Germany from the archaic beginnings, generally along imitative lines, until by the end of the fifteenth century a few men arose who established the art with truly racial characteristics, and stamped it with manifest Teutonic expression. For the works

MARTIN SCHONGAUER

BIRTH OF CHRIST

Plate XVI

Kaiser Friedrich Museum

of these men we ascend again to the second floor, and passing through Rooms 73, 72, 70 and 68, we enter Room 67, where the great masters of the German school are gathered. In the adjoining cabinets 65 and 66 we find a few works which chronologically belong with those in Room 67, and which we shall consider in their proper place, since the rooms are sufficiently close together to allow of a combined survey.

We begin with a small altarpiece that has been acquired within the last ten years. It is an exceedingly rare work of Martin Schongauer (1455-1491), who had most influence upon German art by his 113 etchings, but who has also left a few easel paintings. Schongauer was born in Colmar, and is supposed to have been a pupil of Rogier van der Weyden, to whom, however, he merely owes his colouring. His conception is entirely personal, and his composition often very cleverly designed. The "Birth of Christ" (1629. Plate XVI) may remind us in some respects of Flemish work, it possesses, nevertheless, strong characteristics. For instance, the heroic figure of Joseph places him in a position of importance, which he scarcely ever occupies in the many presentations of this subject, where he is generally considered quite a negligible quantity. Joseph's figure is perhaps the most successful in his knightly bearing, the protector of

the weak and helpless. The typical faces of the two shepherds who kneel outside the shed, and of the monk — possibly the donor of the picture — who bends over them, present a strong characteristic of the south German school. The Virgin also has none of that ethereal or spiritual aspect which the Italians always bestow upon her. She is a very ingenuous young girl, a perfect type of a German fraülein, with long blond ringlets hanging down her shoulders. The two wings (1629A and B), although belonging to this altarpiece, were painted by another hand after Schongauer's etchings. This is also the case with a larger altarpiece, a "Crucifixion" (562), with saints on the side-wings.

The Ulmer master Bartholomaeus Zeitblom (active 1484-1517) was not so strong in invention as Schongauer, but his work is very solid and substantial, even though the paint is thin and dry. His "Sweatcloth of Veronica" (606A), the predella of an altarpiece which is now in the Museum of Stuttgart, shows two half-length, life-size angels who hold, spread out between them, the napkin on which, according to the legend, the face of Jesus was impressed when Veronica wiped his brow on the road to Calvary. The drawing of the angels, especially of the folds of their white dresses, is very poor and stiff — they seem to be duplicates

reversed. But the face of the Christ is noble and impressive. His "St. Peter" (561A) is somewhat archaic. The saint stands before a gold-damask carpet, with book and key in his hands.

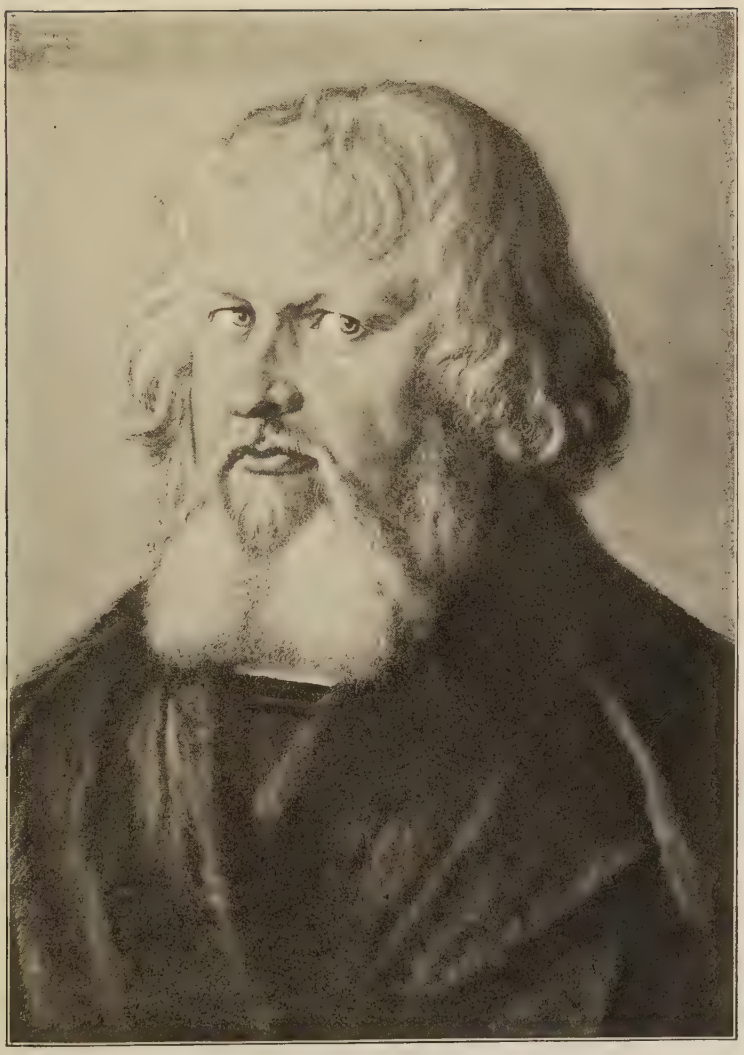
Max Schaffner (active 1500-1535) was another painter of Ulm of whom little is known. His "Four Saints" (1234B) are gracefully posed, and bespeak a worthy artist.

The greatest of all German artists commenced to work about the same time, with the beginning of the sixteenth century. Albrecht Dürer (1471-1528) was a painter of masterly ingenuity, in whom the apogee of German art was reached. Yet, he was by no means a faultless painter, and there was a reason for the few weaknesses we detect in his work. The Germans in general were not such munificent art-patrons as the Italians were, nor was the demand for church decoration as extensive as it was in the south. Commissions were comparatively few, and artists found it more remunerative to execute their ideas on the wood-block or the copper-plate, and by utilizing the printing press scatter the fruits of their brain broadcast. In these wood engravings and etchings the German artists spoke the fulness of their talent; therein they revealed the secret treasures of their heart, the inventiveness of their fancy, and an artistic potency such as was rarely seen in the

Italian Renaissance. But when they did paint, the habits of their engraving fastened themselves on their work in oil. They showed angularity of line, a strain of pose, a huddling of the composition and an overloading with details, an unnecessary exactness, which adds to the charm and beauty of the parts but detracts from the painting's unity and general impression.

Dürer, the typical German master, suffers also in these respects, and the highest estimate of his genius we may form only by examining the large number of crayon drawings, woodcuts and etchings which he has produced. Therein he has revealed himself as the pathfinder in genre and landscape, as the great master of ornamentation and decoration, as the inspired poet. His painting, which consists only of religious subjects and portraiture, is uneven, but at times marvellous in its technique, its imagination, and its true German spirit. His large religious works are in the Munich and Vienna Museums, Berlin only possesses five portraits and two small Madonnas.

His "Madonna of the Finch" (557F) was painted in Venice in 1506, at the time Dürer painted his famous "Rosewreath Festival." The influence of Bellini and the other Venetians is noticeable in the sumptuous colouring, but the composition is exceedingly confused. Its decorative intent and



PORTRAIT OF HIERONYMOUS HOLZSCHUHER

ALBRECHT DÜRER

Plate XVII

Kaiser Friedrich Museum

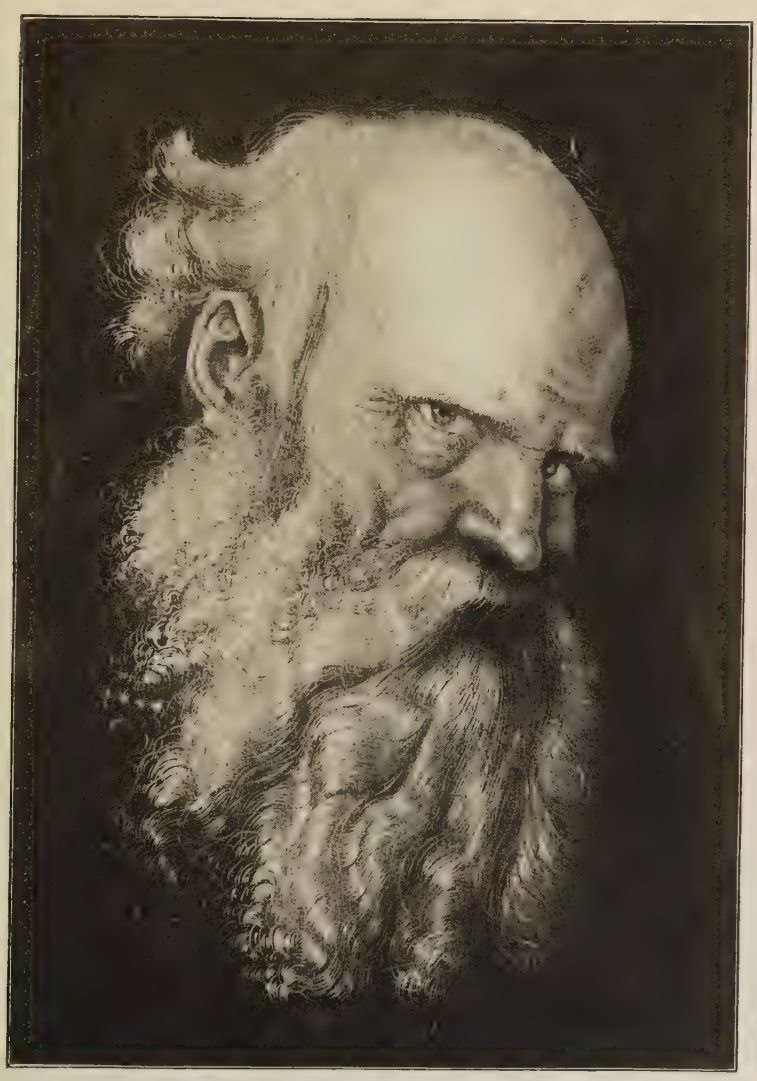
ornamentation are excessive, and the drawing not impeccable. The Madonna is seated in a red covered high-back chair, resting one hand on a book and accepting with the other a sprig of may-flowers which the little John offers her. But strangely she does not look at the gift but gazes in a dreamy way to the other side, out of the picture. The nude child is seated on a large velvet pillow that rests on Mary's lap, from which it is surely about to slide and drop to the floor. The finch is perched on the boy's left arm, singing away for dear life. Two winged cupid-heads float at the sides of Mary's head and hold a jewelled crown over her. The landscape seen behind the throne is a conventional one, and the round bunches of foliage of single trees add to the confusing convolution of lines. All this is pointed out because it is the most characteristic thing about Dürer's work — sureness and exactitude in an orderless array of details, and weakness in the ensemble effect. While perfect in the portrayal of separate parts he failed to indicate their relative importance and value.

This failing is naturally least obtrusive in his portraiture, where the minuteness of detail, in hair, cloth, and flesh with its wrinkles and folds and delicate shadows, only adds to the general aspect of truth and lifelikeness.

Dürer's best portrait here, and that a masterpiece, is the "Portrait of Hieronymous Holzschuher" (557E. Plate XVII), the prominent Nuremberg Councillor, and Dürer's great friend. One sees in this face the strong Teutonic type, a man of affairs, a firm, noble character and imposing personality. The reflection of the light from a window in the pupils of the eyes heightens their brilliancy and penetration. The minute execution of the hair, especially that hanging over the forehead, and of the beard, and the delicate painting of the fulness and hollows in the face leave, when seen, an impression never to be forgotten.

This portrait, as well as the one of Jacob Muffel (557D), belong to the last years of the master, having been painted in 1526. The Muffel portrait is not quite as attractive at first appearance, owing to the less energetic person who sat for it. But the masterful handling of the bluish and greenish tinted shades around the eyes, the wrinkles and folds in the skin of the aged burgomaster, the deep green jacket over which the fur-lined coat is thrown, all against a light-blue background, make this portrait technically of equal excellence.

The "Woman by the Sea" (557G) is a portrait of his wife Agnes Dürer, who accompanied her husband on his trip to Venice where this portrait was painted, as well as the one of a young girl



HEAD OF A GREY-BEARD

Plate XVIII

HANS BALDUNG GRIEN

Kaiser Friedrich Museum

(557I). The former is a striking piece of colour work. The large head of an ordinary looking woman, a typical *hausfrau,* almost fills the panel, with a background of blue sky, and a glimpse of the sea horizon just above her shoulders. Very little of the square cut-out, rich dress is seen, but a broad collaret of small, brilliant sea-shells hangs around the well-formed neck.

The second Madonna (557H) is dated 1518, and shows Mary in prayer, gazing heavenward. One half of the background is a red stone wall, the other half a green curtain which gives a raw effect to the colouring. The remaining portrait is that of Frederick the Wise of Saxony (557C). It is an early work, of 1496, and while it is technically worthy of the young master it is a repulsive looking object. The Elector himself was but thirty years old, but a very homely man. The long, straight nose runs in a sharp point half-way down over the upper lip, deep grooves run from the top of the nostrils to the corners of the mouth, a heavy frown contracts the bushy eyebrows which overhang sharp, piercing, dark-brown eyes. The crinkly hair hangs down on the shoulders, and the huge ungainly hands are crossed, resting on the balustrade behind which the Prince is standing. And yet, there is a fascination about this homely subject by reason of its excellent painting quality.

Dürer's pupil, Hans Schäufelein (1480-1540), followed his master very closely. He is also at his best in wood-engraving. His "Last Supper" (560) is an excellent example of his style. It shows his grey-blue colouring, the feathery treatment of foliage, and the short proportions of his figures.

Hans Baldung Grien (1476-1552) of Strassburg, was a friend of Dürer, whom he followed in technique, while in colour he was more influenced by Mathias Grünewald, the "German Correggio" as he was called, of whom no example is found here. This is to be regretted since Grünewald must be ranked as next to Dürer and Holbein in German art.

Baldung's affiliation with Dürer is seen in the "Head of a Grey-beard" (552B. Plate XVIII), which, nevertheless, shows great individuality of execution, the beard especially being a marvellous piece of painting. It is a wonderfully expressive face, full of character, keen and slightly humourous. But Baldung was notably a colourist. This is seen in his "Crucifixion" (603) where colour dominates the whole in rich harmony. Green, whence Baldung got his appellation, is the keynote. It shimmers in the mantle of Mary Magdalene who embraces the cross, and throughout the landscape, and gives the undertone to all the many varied

ADORATION OF THE KINGS

Plate XIX

HANS VON KULMBACH

Kaiser Friedrich Museum

colours which produce an effect as if one sees sunlight pouring through a stained-glass window. The snow-capped mountains in the distance, and above them the dark cloudmasses form a strong note, while the fluttering of the loin-cloth of the Christ sounds like a pathetic cry in the hour of agony. The gathered crowd is portrayed with all the emotions which the scene called forth, sorrow, horror, astonishment, indifference — these all are written on the faces of the onlookers. A winged altarpiece (603A), whereof the centre panel shows the "Adoration of the Kings," looks like a rich piece of tapestry. Here also the bright green is seen in the mantle of the Moor, in the large cap of the King who stands in the centre, and in the foliage of the landscape.

These last two examples of Baldung are found in Cabinet 65, but before examining the other paintings there we will enter Gallery 66 to view the work of another follower of Dürer. This is Hans von Kulmbach (1476-1522), whose masterpiece, the "Adoration of the Kings" (596A. Plate XIX), is the principal work in this gallery. Kulmbach studied at first with Jacopo de Barbari, who resided in Germany from 1500 until 1505, before he entered Dürer's studio, and this double influence is plainly visible in all his work. In fact, Kulmbach was the first to be signally attracted by Italian

methods, an inclination which later developed throughout German art, soon to cause its decay and death. The animated groups of figures in this composition are held together by architectural lines. The stately arches of the ruins of a palace, through which the blue sky and a bright, hilly landscape are seen, form the foundation of the construction, which is without stiff regularity and exceedingly well arranged. Mary holds on her lap the well-formed nude child, which runs its fingers through the gold the eldest of the kings kneeling offers in his cap. The group of the other king to whom his servant offers a golden goblet is equally important, and the kneeling Arab, and Joseph discoursing with the courtiers form a complete balance. The costumes are rich and resplendent, a mixture of Oriental and Muscovite, and the work excels anything of Dürer's in the variety of the actions, and the lively play of eyes and gestures. The melting and transparent clearness of the colours, which are put on so thinly that the grain of the wood shows through in places, the fine transitions from light to dark, and the soft harmony of the whole colour scheme give this panel a jewellike appearance.

A further development of splendour in painting — a characteristic not peculiarly Germanic, but the result of southern influences — was seen in the rise of the school of Augsburg which rivalled the

ST. BARBARA

HANS BURGKMAIR

Plate xx

Kaiser Friedrich Museum

one at Nuremberg. Its principal master was Hans Burgkmair (1473-1531), who distinguished himself by the grand sweep of his lines and the full wealth of his colour. The two altarwings, one with "St. Ulrich" (569), the patron-saint of Augsburg, the other with "St. Barbara" (572. Plate XX), are fine examples of his ripe and restful art with their distinguished form and flowing brushwork. In place of the broken curves in the dress-folds we find here a simple, noble fall of the folds, and the movement of the figures also has nothing of the halting and angular constrainedness of early German art. In the St. Barbara the excessive protuberance of the abdomen is curious as illustrating the queer fashion and the ideal of beautiful form in Burgkmair's time, which had also been the mode a century earlier, as seen in Jan van Eyck's Portrait of the wife of Arnolfino in the National Gallery in London. The fish in the hand of St. Ulrich refers to the legend that this holy man was once caught by a messenger from the Duke of Bavaria as he regaled himself with a luscious roast goose — on Friday, a fast-day. The page took a piece to carry it to the Duke and accuse Ulrich of this profanity. But when he came to Munich and appeared at the court, the goose-bone in his hand had changed into a fish.

Burgkmair's pupil, Jörg Breu (active 1501-

1536), was less grand and impressive, more delicate and idyllic in his compositions. His "Mary with the Child and Saints" (597A) is a picture of decorative quality, fantastically ornamented with putti playing in the flowery sward, and floating in the air to place a monstrously large gold crown on the Madonna's head.

Nearby hangs a recently acquired and not yet catalogued example of Martin Schaffner (1480-1541), of Ulm, consisting of four panels on which saints and ecclesiastics are portrayed. The rich Renaissance architecture shows that the Augsburg influence of Burgkmair affected strongly the Ulmer master.

This gallery is further filled with many works of Lucas Cranach the Elder, and of his contemporaries; but before discussing Cranach we must return to Room 67 to examine the work of Albrecht Altdorfer (1480-1538), of Regensburg, a man who ranks very high in German art. He was a Romantic painter through and through, a naive, ingenious dreamer, a poet born. He was the first in German art who devoted special attention to the landscape part, and who used his figures more as garniture than as the main object in his pictures. He has been called the father of German landscape painting, and more specifically as the founder of the so-called *Donau-stil.* How charmingly he

REST ON THE FLIGHT TO EGYPT

ALBRECHT ALTDORFER

Plate xxi

Kaiser Friedrich Museum

knows how to paint the solitude of the forest. The bright morning sun-ray breaks through the light-green of young firs and beeches and changes the dew-drops into diamonds, and into jewels the many coloured beetles that scurry through the soft moss. No one before him had ever caught the poetry of glades and glens.

Already the small diptychon, of 1507 (638), which shows to the left the stigmatization of St. Francis, and to the right St. Jerome chastising himself in the desert, speaks strongly through the wooded mountainscape in the background. The "Birth of Christ" (638A) was painted five years later and is a romantic portrayal of the Holy Night, placed in the ruins of a dilapidated hut. The three angels bedding the child in its crib are graceful and sympathetic, and the other angelgroup in the sky joins with childish awkwardness to sing the Gloria.

We find here also the gracious, animated "Rest on the Flight to Egypt" (638B. Plate XXI). Not an oasis in the desert is the tarrying place, but a lake-beach with the ruins of an old Gothic home, and in the foreground a magnificent, ornate Italian Renaissance fountain, whereof the sculptured centrepiece reaches high in the air. Faithful Joseph has been gathering cherries, after first providing a high-backed armchair for Mary. Their faces are exceedingly homely, Mary's especially being the

limit of commonplace, but the gambols of the putti around the rim of the basin are wonderfully charming. The colour is in keeping with this decorative theme which is more than decoration, even poetic idealism in its highest flight.

In the next room, 65, we find three more of his works. The "Landscape with Satyrs" (638A) is by far the best of these, with its fantastic mountains in the background and a satyr family camping under high trees forward. The German tendency to didactic moralizing is shown in a composition that bears the title "Poverty sits on the train of Riches" (638C), which has a fantastic landscape and high castle architecture. A richly gowned pair, on whose train a beggar family is seated, approaches the steps of their aristocratic home and is welcomed by the major domo with a brimming tankard. The "Crucifixion" (638D) is in the same general style.

The best represented German artist is Lucas Cranach the Elder (1472-1533) of whom seventeen paintings are found here, three mythologies, five portraits, eight biblical stories, and the famous allegory, "Fountain of Youth" (593). A wide basin of water, to which one descends by three stone steps, has in the centre a fountain on which stand the statues of Venus and Amour. On the left where the ground is hard, rocky and sterile a

REST ON THE FLIGHT TO EGYPT

LUCAS CRANACH THE ELDER

Plate XXII

Kaiser Friedrich Museum

large number of women, most of these old, are carried to the basin in wagons, carts and wheelbarrows, disrobed, and plunged into the water. To the right in the water they appear as young girls, who gambol and play about and do all kinds of mischief. On that side is a large carpet spread on the lawn to which a herald invites them to be dressed in costly garments. Farther back a table is loaded with good things and a banquet takes place, after which the green and shady lanes beyond beckon the rejuvenated ones to cozy walks with gallants awaiting them. This picture, which Cranach painted in his seventy-fifth year, is replete with humour and exceedingly attractive in its arrangement and colour.

By contrast we will now notice his earliest accredited work, the "Rest on the Flight to Egypt" (564A. Plate XXII), which is at the same time the most beautiful work which he has produced. It still rings serious, and his later mannerisms are not yet apparent. A strong, brilliant evening red illuminates the sky. The parents have just halted in the Frankish forest with its rocks and fir trees, and at once eight angels have rushed on to welcome the young child, to bring it water and fruit, and amuse it with music and song. They are the little wood-sprites who have come out of their hiding places. The self-conscious stare and pose of Mary

and Joseph is somewhat disturbing but does not much detract from the charm of the children's play.

Another early picture is the " St. Anne " (567A) which used to be ascribed to Grünewald. Here also do we find a certain imposing grandeur in the forms, even though they be stiff in the lines. The two women, Mary and Anne, are seated on a hewn block of stone, while three tiny cupids hold a large red drapery behind and over them in a somewhat inexplicable manner. A lovely landscape is seen stretching behind the curtain, and the colouring is rich but quiet.

But Cranach did not fulfil his early promises, soon he sank to the level of an artisan. He did not have the depth of Dürer, nor Holbein's technique, and gradually he repeated himself to such an extent that he became conventional and mannered. The heads of his men became expressionless, and the women, with their big feet, thin bodies, thick hips, square heads rounded off at the corners, and oblique eyes like the Chinese, are by no means attractive on close examination. Besides he was weak in light and shade, his brushwork smooth and hot, with a hard seal-red always shining through.

Of Old Testament subjects he preferred " Adam and Eve " (567), because he had the chance, under biblical pretext, to paint a couple of nude figures.

The scene of "Bathsheba's Footbath" (567B) is quite naive, with David playing assiduously on the harp while over the wall he watches Bathsheba's ablutions.

His "Burial of Christ" (581) is one of a series of nine passion scenes painted by Cranach and by his son. Six of these are still in the royal castles, while the one here, "Washing the Apostles' Feet" (579), is by the son, Lucas Cranach the Younger (1515-1586), who was a weaker man, although he changed his father's deep red to a more pleasing rosy colour.

The elder Cranach's mythological scenes were of great variety, sometimes amusingly absurd, at other times naive and ingenuous. The "Apollo and Diana" (564) is quite an original conception. Apollo with his bow and arrows in his left hand, and in his right the inevitable and ostentatious leafy branch, looks down on Diana, who is seated on the back of a fine stag lying on the ground. Diana is a charming, well-formed figure, but Apollo — with a beard! — looks like an ill-carved wooden block. Another group is distinctly funny. "Venus and Amour" (1190) meet in the woods, and Amour complains of the stings of the bees who had attacked him while stealing honey, but Venus tells him that the wounds of his arrows are still more painful. In this and in another Venus picture

(594) Cranach overreached himself by painting the figures life-size, which would require greater ability to draw and richer colour, in which he signally failed.

And Cranach was besides an indefatigable portrait painter, who took commissions wherever he could. Living at the beginning of the Reformation period he filled orders at wholesale for Luther and Melanchthon portraits. He was the only one allowed to paint Luther's portrait, and he has turned out about fifty portraits of the Reformer. But this did not prevent him to keep on good terms with the other side, the princely leaders of the old faith. He painted many years for Cardinal Albrecht von Brandenburg, Luther's staunchest opponent. We have two portraits of this cardinal, one as St. Jerome (589), in a pleasant sylvan retreat, surrounded by many forest animals, the other in his Cardinal-robes (559). At the same time we have here a portrait of Katharina von Bora (637), Luther's wife, whom Cranach first introduced to the Reformer. We find further portraits of Johann Friedrich the Goodhearted (590), and of a young Patrician (618), with a black barette and small beard.

Cranach was an arduous worker, for not satisfied with pouring out the large multitude of pictures of his own invention he also copied what pleased him,

PORTRAIT OF EMPEROR CHARLES V

CHRISTOPH AMBERGER

Plate XXIII

Kaiser Friedrich Museum

and his taste in this direction is indicated by a smooth, sober copy which he made of the "Last Judgment" (563), of Hieronymous Bosch, the original of which is in the Academy of Fine Arts in Vienna.

Among the other paintings in these two cabinets, 65 and 66, we must yet notice the fine burgomaster's portrait of Johannes von Ryht (588), by Bartholomaeus Bruyn (1493-1553), the last of the school of Cologne. This portrait shows a refreshing similarity to Dutch work, and his "Madonna with the Child" (639), before whom a Duke of Cleves kneels as donor, has some reminiscence of van Eyck's jewellike colouring. In his later work the artist weakened considerably by imitating Italian painting.

Christoph Amberger (1500-1561), of Augsburg, was one of the contemporaries of the younger Holbein. His portrait work gives him a high standing, only second to Dürer and Holbein. The commission which gave him his great popularity was to paint the portrait of the Emperor Charles V (556. Plate XXIII), at the age of thirty-two. Sandrart, the Vasari of German artists, tells the story that the Emperor was so well pleased with the work that he ordered the artist paid three times the stipulated price of twelve Thalers, and a golden chain to be added, saying that Titian, who charged

one hundred Thalers for a portrait, could not have done better. The pale face is characterized with the Habsburg protruding lower lip and chin, but it has refined features, and there is character and will-power in the strong forehead and the steady, level eyes.

Of greater psychological interest is his portrait of the great savant Sebastian Münster (583), at the age of sixty-five. Formerly a Franciscan monk he had embraced the new faith, and was at the time Professor of Hebrew, Theology, and Mathematics in Basel. He was the first to edit a Hebrew Bible, and wrote a Cosmography, one of the first geographies which, besides describing countries and peoples, also contained exhaustive historical and genealogical dissertations. This intellectual grey-head is seen here with a black barette and a black mantle bordered with heavy white fur, which stand out sharp and clear against the green background. The presentment is animated, the handling of the brush technically perfect.

Georg Pencz (1500-1550), a pupil of Dürer, has also done his best work in portraiture, in which he happily combined the warmblooded realism of his native art with the colourful vivacity of Italian exemplars. The portraits of the painter Erhard Schwetzer of Nuremberg (582), and that of his wife (587), excel in the strikingly simple arrange-

ment and their lifelikeness. Especially the woman's portrait, in conception, pose and bearing, has a truly modern appearance. The portrait of a young man (585) has none of the closeness and stiltedness of the Dürer school, but is painted with a free and flowing brush. The young man is seated behind a table covered with a cloth whereof the texture painting equals anything of the kind produced by Holbein.

Several works by unknown masters cannot be omitted. A Niederrhenish painter, called the Meister von Frankfort (active 1500-1520), has an altarpiece with wings, whereof the centre panel shows the Child seated on a bench between Mary and Anna (575), which with its pious leaning of the former century, still belongs to the German Renaissance for its free and colourful treatment.

Three panels in one frame (619A) come from the Meister von Messkirch (active 1515-1550), of the school of Upper Swabia, a pupil of Schaüfelein, whose works were formerly attributed to Bartel Beham. Also the Meister von Cappenberg (active 1525-1550), of Westphalia, is worthily shown by a panel with two subjects (1193), on the left the Annunciation, and on the right the Birth of Christ.

We have now returned to Room 67, where we still find among the Dürer paintings the works of the last great artist of the German Renaissance,

Hans Holbein the Younger (1497-1543). While Dürer was a draughtsman foremost, and even when he painted drew with the brush, Holbein was a colourist par excellence, who built in colour as the later Florentines did. A comparison between Dürer's Holzschuher (Plate XVII) and Holbein's masterpiece "Portrait of Georg Gisze" (586. Plate XXIV) will elucidate this.

Holbein was not successful while at home in Augsburg, nor at Basel where he tried his fortune. But in 1526 he went to London where he was welcomed by the German merchants' guild, whose portraits he painted. One of these is before us, a young man, seated in his office, surrounded by all its paraphernalia. A magnificent Venetian glass vase with pinks stands on the table, which subtly indicates that Georg Gisze is a bridegroom. The expression of his face is earnest, quiet, not meditative, but that of a practical man of affairs. Notably the painting of the details is wonderfully exact; the texture of the costly table-carpet, the crinkly silk sleeves, the gold, the steel, the books, have never been surpassed by the greatest stillife painters. And yet they do not in the least detract from the personality of the young merchant. They merely explain his position and occupation. It is true that one fault may be found with the work — it lacks aerial perspective. The body of Gisze

PORTRAIT OF GEORG GISZE

Plate XXIV

HANS HOLBEIN THE YOUNGER

Kaiser Friedrich Museum

seems cramped between the table and the wall. But this may easily be overlooked in the magnificence of the whole, which raises it beyond portraiture to the highest expression of true art.

His other three portraits, one of an elderly man (586D), and two of young men (586B and C), are, without so many details, equally impressive for their fine modelling, the sharp and masterful handling of the expression, the grand and yet quiet sweep of the composing.

Thus we have seen the sprouting, growth and full bloom of German art, which never attracts by the wealth, opulence and grandeur of outward forms, such as the Italians of the Renaissance display, but which impresses us with the naive conception of nature, its deep religiosity, and its sincere sentiments. But the cancer of imitation, the preference of foreign art above native talent, resulted after the middle of the sixteenth century in a state of decadence, finally leaving the artfield fallow and barren for centuries to come.

We will now retrace our steps through the first rooms of this side of the building, and enter again Gallery 73 which is generally used for loan exhibitions. Recently there has been placed there the famous waxbust which has been accredited by Dr. Bode to Leonardo da Vinci, despite many protests raised by English critics who desire the work

to be regarded as of a little-known English sculptor of the middle of the last century. The fact that inside the bust English newspapers of that time have been discovered goes for naught, for these may have been placed there by a restorer. The general appearance of the bust, its Mona Lisa smile, its mystic beauty, speak well for Dr. Bode's attribution.

With Cabinet 72 we enter upon the study of the Primitives of the Netherlands, both of Holland and Flanders.

CHAPTER VII

THE DUTCH AND FLEMISH PAINTINGS

The Kaiser Friedrich Museum is of great importance for the study of the Netherland schools of painting. In few museums as complete an array of the various painters who constituted those schools may be found. Not alone do we find here masterpieces of the men of the first rank, but those of lower standing are as numerously and as well represented. Most of these works were purchased soon after the founding of the museum, principally owing to Waagen's predilection for the Netherland schools.

Although in an historical-critical sense the Flemish and the Dutch schools of painting are specifically and racially distinct, this fact is often lost sight of, and thus we find here the paintings of the Netherland schools more or less mixed. I have endeavoured in arranging the order of our visit to the various rooms to restore as far as possible the separate consideration of the two. The Primitives of the fifteenth and the painters of the

sixteenth centuries, however, will have to be considered together since their works are found promiscuously on the walls of the first four rooms. It will be possible later on to be historically more exact by following the order as indicated on the guide printed opposite the groundplan of this floor (see page 6).

Room 72 — The St. Bavon Altarpiece of the Brothers van Eyck

One of the richest treasures of the Museum is part of the famous altarpiece painted by the brothers Hubert van Eyck (1370-1426) and Jan van Eyck (1390-1441), on the order of the Ghent patrician Jodocus Vyt and his wife Lysbet Burlut, and given by them as a votive offering to the St. Bavon Church in Ghent.

This altarpiece was begun by Hubert van Eyck about 1420, who left it unfinished at his death in 1426. In 1429 Jan van Eyck continued the work which he completed in 1432. In 1559 King Philip II of Spain ordered a complete copy of this magnificent altar made by Michiels van Coxie (1497-1592), which was exceedingly successful, but never reached Spain.

The original work was for centuries in Ghent, but unfortunately was dismembered when in 1815 six of the eight panels that composed the wings

were sold to the artdealer Nieuwenhuis of Brussels for 3,000 guilders, and by him sold to the English collector Solly for 100,000 francs, or 40,000 guilders. With the Solly collection these six panels came to Berlin. The two panels with the nude figures of Adam and Eve, being deemed unsuitable for a church, had for many years been concealed in the cellar of the Ghent cathedral, but are now in the Brussels Museum. The original centrepiece remained in Ghent, but that part of the Coxie copy was acquired by Berlin in 1823. The wings of this copy are to-day in the Munich Pinakothek and in Ghent. The outsides of the original wings here have been sawed from the insides so that all the paintings are hung together (512-525).

When the wings were closed the altarpiece showed in the upper part the "Annunciation" in two paintings (520, 521) of Gabriel and Mary. The lower parts of this outside showed four figures in Gothic niches, in the centre the two Johns (518, 523), the patron-saints of the Ghent church, painted like statues, grey on grey; and flanked on either side by the kneeling figures of the donors (519, 522).

When the wings were opened on Sundays and Feastdays the view revealed the apocalyptic scene of the "Adoration of the Lamb" (524), which filled the entire lower part of the centrepiece.

Above this, in the middle division, was the God-father (525) — both are here the Coxie copies of the original in Ghent — on the left is Mary (525D) and to the right John the Baptist (525E) — here the work of Carl Friedrich Schulz, of Gelchow, who copied them from the originals in Ghent in 1826. A Predella, depicting Purgatory, was below the altarpiece, but has long since been lost.

On the panels of the shutters in the upper parts, relieved against backgrounds of blue sky, are groups of angels, to the left the "Singing Angels" (514. Plate XXV), to the right the "Angels around the Organ" (515). Alongside of these panels were the nude figures of Adam and Eve, which fail here, the originals being in the Brussels Museum. On the lower part of the wings are two panels on each wing. On the left wing the "Just Judges" (512) and the "Champions of Christ" (513), and on the right wing the "Holy Hermits" (516) and the "Holy Pilgrims" (517).

The conception of this monumental work must be ascribed to the elder van Eyck, who also painted the large figures of the God-father, of Mary, and of John the Baptist — here in copies. The entire wings — here in the original — and the Adoration of the Lamb — here Coxie's copy — were from the hand of Jan van Eyck.

No such marvellous painting as this had ever

SINGING ANGELS

JAN VAN EYCK

Plate xxv

Kaiser Friedrich Museum

before been seen in Flanders, and when first shown it created a profound sensation. Crowds flocked from far and near when the wings of the great altarpiece were opened to see its beauties. It was the first important oilpainting ever produced, and its authors had carried this new method at a bound to the highest perfection of execution, with a complete understanding of this mechanical medium to acquire the purest harmony of colour.

But it went further in its revolutionary power. Not only was it technically the high standard for the new method of painting, its spirit was new. The van Eycks were the first to open their eyes to the full reality of nature and human life. The feeling of nature is in all these paintings far more developed than it was at the same period in the south, even with Gentile da Fabriano, or Masaccio. And the human figures are given with an expression of life, of vital existence, so convincingly and with such simple means that each is surrounded by a nimbus of personal distinction.

The main thought of the altarpiece is to represent the deliverance of the human race by the sacrifice of the Lamb. On the outside the Annunciation foreshadows the approaching deliverance, celebrated by the Church festival within, to which knights and pilgrims come. In a green and charming landscape the mystic lamb, whose blood streams

from its breast into a golden chalice, stands upon an altar hung with red damask, its top covered with a white cloth. Adoring angels with parti-coloured wings, bearing the instruments of the Passion, kneel around the altar in a flower-strewn meadow, while hosts of worshippers — martyrs, popes and bishops on one side, and on the other the virgin-saints — are seen advancing through a verdant country. In the foreground of the scene is the fountain of living waters, around which are grouped prophets and fathers of the church, together with poets and philosophers gathered from all quarters of the globe to do honour to the Lamb of God.

And presiding over this feast of sacrifice the majestic figure of God the Father, somewhat over life-size, robed in red and crowned with a triple tiara, sits enthroned. With Him are the Virgin and the Herald.

The angels of the heavenly choirs take part with deep sounding organ tones — for the northerners were far advanced in church music. These singing and musical angels are as lifelike as human beings. There is nothing pointing to their heavenly origin. They have no wings, nor are they wrapped in the ethereal folds imitated from the antique. They are presented merely as young singers and musicians, dressed in the magnificent heavy brocades and

velvets then woven on the looms of Bruges and Ghent, and although with heavy stiff folds still they give for the first time the impression that human bodies are inside these garments.

Indeed, as Sir Joseph Crowe has well said, "the solemn grandeur of church art in the fifteenth century never found out of Italy a nobler exponent than Hubert van Eyck, in whose great altarpiece a fine display of realistic truth is combined with pure drawing and gorgeous colour, and there is a happy union of earnestness and simplicity, together with the deepest religious feeling."

Rooms 70, 68, 69 — Netherland Paintings of the 15th and 16th Centuries

In these three rooms we find the early Netherland paintings displayed which we will consider in a more or less historical order. Room 70 still contains a number of the works of Jan van Eyck.

Jan van Eyck loved sunshine, joyousness and the spirit that bubbles in nature and in man. Only twice did he paint a passion scene. One of these is in the St. Petersburg Hermitage, the other one is here, a "Crucifixion" (525F). Suffering and sorrow are here so strongly shown that the painting was first accredited to a Spaniard of the end of the century. Many critics hold it for that reason to be a work of Hubert van Eyck. Still

the beauty of the landscape and the charm of the figures of Mary and John point to Jan, although the work antedates the Ghent altarpiece.

The "Head of Christ" (528) is a full-face image built on the *vera icon,* the so-called authentic portrait of the Saviour which was frequently copied in the Middle Ages. This was an archaic-cut emerald, which was originally in possession of an early emperor in Constantinople, and later was given by Sultan Bajazed II to Pope Innocent VIII. The immobility and severity of the face is intensified by the minuteness in which the tiniest folds and ridges in the lips are depicted.

To appreciate Jan van Eyck to the fullest extent one must study his portraiture, wherein the national distinction between Teutonic and Italian art is clearest discernible. In Italian portraits the men are proud and self-conscious, their eyes seem to look clear and steady into a bright world. The women, sometimes with a slight smile, are taken apparently at the happiest moment. In the north on the contrary there is not a vestige of sentiment, not a shimmer of ideality, but with astounding care the human being is presented as he exists, not in a particle different from his usual appearance. Every individual particularity, even to the smallest wrinkles, is given with a fidelity that equals photographic exactness. This clear truthfulness extends

so far that sometimes we note the drawn, constrained expression of a person who has long been posing. The whole object of the portrait was to show the person as he was yesterday and to-day and would be to-morrow, in sharpest characterization of drawing and colour, and with the exclusion of every stylistic peculiarity.

Jan van Eyck's "Man with the Pink" (525A), indicating that he is a bridegroom, is a marvel of natural, almost aggressive truth, the highest that exact imitation could produce. The man of sixty looks out of the picture with a sharp, keen glance. The face is wonderful in the exact reproduction of all its lineaments and irregularities, even the outstanding ears are shown without any esthetic improvement. The hands are truly too small in comparison with the face, but still perfect in drawing, the muscles and veins clearly indicated. Also the bust-portrait of Giovanni Arnolfini (523A), the Italian merchant who represented in Bruges a mercantile house of Luccha, is remarkable for the truth, even of its homeliness. The watery blue, small eyes, peering from under the thin eyelids over a long arched nose give an expression of stupid simplicity, until the fine lines around the mouth and nose reveal a character of breeding, keen calculation and subtle strength. Everything, however, is also here surpassed by the painter's quality of the

whole. The accent of characterization, the luminosity of the flesh, the clear and transparent skin that even in the shadows reveals itself against the glowing red of the headcloth, and the fine harmony of these colours with the olive green of the dress, make a wonderful combination. Two other portraits, one of Baldwin de Lannoy, Knight of the Golden Fleece (525D), the other a full-face, beardless man (523C) with a fur-lined coat, are of equal importance.

Besides these portraits van Eyck painted several small Madonnas, which in their miniaturelike execution are little jewels. Also here we find the fundamental mark of the change in sacred figures to the fullest reality. Against the striving of the older masters to make their saints slender, with gentle, ethereal features, and idealized figures, these Madonnas are homely Netherland women, and the child is a puny, miserable wight. But while van Eyck deprives these personages of their abstract purity and spiritual heavenliness, and lets them appear like common clay, he makes up for this by making them the centre, or rather the soul of beautiful, natural surroundings.

In the little jewel which is the smallest painting in the museum is shown " Mary with the Child and the Carthusian " (523B), and despite its minuteness it may measure in largeness of conception with

the amplest creations. In an open hall, through whose arches a city is seen with a watered valley, and wooded hills in the far distance, stands the Madonna with the nude child in her arms, who extends his hands in blessing over a kneeling Carthusian monk. St. Barbara presents this protegé. The little painting is wonderfully preserved, and the colours light as brilliantly as if it had just left the master's easel. All details are perfectly shown, the lace on the baldacchino over the Madonna's head, the people on the marketplace in the distant city — each figure there may be seen as in life. Even the single trees on the far-off mountains may be discerned, and the birds high in the air can be recognized from their flight and shape as wild geese. And yet this painting, only 7½ x 5½ inches, with all this execution of detail which makes us wonder with what kind of brushes it was painted, is by no means small and puerile, but gives as large an impression as an altarpiece by the luminosity which surrounds the figures with an intensity which could rouse the envy of modern pleinairists.

A somewhat larger panel, 12 x 6, as marvellous in its effect, is the "Madonna in the Church" (525C). Here the Holy Lady stands full-length in a magnificently painted cathedral interior, such as the greatest architectural painters of the seventeenth century have not surpassed. Her head with

its golden jewelled crown reaches unto the rafters, and is wonderful in its dignified bearing and soulful features. Through the church windows, partly with white, partly with stained glass, the evening light streams with magical, poetic effect, never surpassed by the greatest chiaroscuro painters that came later.

The influence of the work of the brothers van Eyck has been more powerful and has extended further than that of any other painter who ever lived. Technically they revolutionized the manner of painting, and their method of oilpainting was universally adopted. But they were also the first to introduce humanism into the subject of painting, and Jan was the first to give landscape its true place in art. Few names of direct pupils in their studio are known, but for a hundred years every painter in the Netherlands, in Flanders or Holland, was consciously or unconsciously influenced by the work the van Eycks had done, although many added thereto a sturdy independence and original invention.

Petrus Cristus (1400-1472) was one of the earliest of these followers, although he only partly understood the meaning of their work. His "Portrait of a Girl" (532) is interesting in the light-effect but leaves a strange impression by its homely realism. Her hair is brushed stiffly from her fore-

head under a prodigiously high cap, her brown, Chinese-like eyes, the visible cheekbones, lean cheeks and thin lips, her narrow shoulders and flat breast, do not have an attractive appearance, while the expression of the face mirrors a disgruntled and selfwilled character. In two religious pictures (in the next gallery, 68) Petrus strives more closely to follow the example of van Eyck; one of these, the "Last Judgment" (529B) being founded on Jan van Eyck's work in the Hermitage. The other panel (529A) is divided in two parts, the upper showing the "Annunciation," the lower-half the "Birth of Christ." In these works also we find the light-effect the best factor, while the figures are but weak, stilted imitations of the Bruges master.

Rogier van der Weyden (1400-1464) was a stronger man. While he could not attain to van Eyck's skill of painting, nor his detail, nor his colour, he was more emotional and dramatic, and carried the humanism, the democratic feeling in art we might call it, much farther. The Passion scenes were his favourite topics, which he depicted for the common people with force and pathos. In the next gallery (69) we find his famous "Johannes Altarpiece" (534B), showing in three panels the birth of John the Baptist to the left, in the centre John baptizing Christ, and to the right

the beheading of John (Plate XXVI). The portals through which the scenes are displayed are decorated with the statuettes of the apostles. The exaggeration of expression truly makes the scene drastic and convincing, but this is carried on also to an exaggeration of form and movement which makes the drawing knotty and stiff.

Next to this hangs his "Mary Altarpiece" (524A), also in three parts. To the left is the holy family, where Mary worships the child lying on her knees, while Joseph sits opposite her asleep. The centrepiece shows the lamentation of Christ, with the stark, stiff body held in the Mother's lap. To the right is the appearance of the risen Christ to Mary. All these scenes are placed in Gothic interiors, showing landscapes in the background through porticoes.

Going back to Room 68 we view Rogier's masterpiece, the so-called "Bladelin Altar" (535), which he executed in the fulness of his power after a journey to Italy. This work was commissioned for the high-altar of the church of Middelburg, in Zeeland, by Peeter Bladelin who from an ordinary burgher had become the treasurer of Philip the Good, Duke of Burgundy, and had founded that city. The centre panel shows the Adoration of the Child by the donor. The Madonna is dressed in white, and the remarkably small child lies stark

BEHEADING OF JOHN THE BAPTIST

ROGIER VAN DER WEYDEN

Plate XXVI

Kaiser Friedrich Museum

naked on a whisp of straw on a northern winter night in a ruined cabin, open on all sides. Joseph holds a small candle, but golden light emanates from the body of the child and the head of Mary. By contrast with this lowliness we view on the right wing three kings, dressed in sumptuous splendour, kneeling in an Italian landscape, and looking in adoration skyward where a tiny babe is floating on a cloud. On the other wing we find a Flemish interior where the Sibyl of Tibur shows to the Emperor Augustus the vision of the Madonna holding the Child seated on a balcony outside the casemated window. In these scenes of the Holy Night there is no room for excitement and pathos, and the restraint the artist put on himself resulted more agreeably than his earlier work. His weakness as a draughtsman is apparent in the disproportion of many parts. The head of the Madonna is excessively large compared with the rest of the body, and the angels worshipping with her are diminutive dwarfs alongside of Bladelin. All Rogier's failings and excellences are also found in an old copy (534) of his "Descent of the Cross," whereof the original is in the Escorial. Returning to Room 70 we find there still the portrait of a young woman (545D), the portrait of Charles the Bold, Duke of Burgundy (545), and a half-figure of the Madonna (549A) — all by Rogier.

The art of the unknown Brabant painter who goes by the name of the Master of Flémalle (active 1430-1460), but who has been lately identified as Jacques Daret, places him in the frontrank among the early Flemings. If Jan van Eyck was a realist and charmed the eye with the beauty and loveliness of his colours, if Rogier van der Weyden held the hearts of the people with his pathos, the Flémalle Master may be considered as the Romanticist who depicted the sacred stories with noble and poetic feeling. His "Crucifixion" (538A) is a notable advance. Dark-robed angels are winging through the air around the high cross on which the body of ivory whiteness hangs. It is the first body drawn with an aim to anatomical exactness. The figures around the foot of the cross vary in giving satisfaction. John's expression of grief by putting his fist in his eyes is overdrawn, and the posture of Mary Magdalene, dressed as a Saracen woman with a large white turban, who twists her neck awkwardly to look up at the crucified body, is far from pleasing, but one of the most charming of figures thus far produced is that of a young girl, dressed in the simple gown and cloak of a burghermaid, who touches Mary with deep sympathy and affection. She is a lovely child — her beautiful features, so expressive of love and woe, are finely framed in the loose folds of her white hood. The

patient care bestowed on the painting of the hands, which is a patent mark of the van Eyck school, is also here prominently noted.

The portrait of a man (537A), with a beardless, fat face and tousled hair against a white background, is not beautiful to look at, but beautiful in its technique. Another portrait (537), of a young man, is more attractive but not so strong and expressive.

There has recently been added a small triptych (not yet catalogued) attributed to the Master of Bruges who painted about 1475. It shows a monk under the cross, who receives the crown of life while a satyr mocks him. Saints and donors are pictured on the sidewings.

A still further advance is seen in the work of Hans Memlinc (1425-1495). Therein we note the sincerity, the purity of the man; there is tenderness in his pathos, and an echo of the ecstatic feeling of the Madonnas of the Middle Ages. We need but compare the half-figure of the Madonna by Rogier van der Weyden, in which the features are earnest, even hard and stern, with Memlinc's "Madonna with the Child" (528B) which hangs next to it. Here, with the same type of face, we find greater gentleness and charm. The same refers to his "Madonna Enthroned" (529) of beautiful colour and attractive landscape setting. In his portraiture

he was exceedingly strong in characterization, with excellent flesh-painting, even seen in an early work, the portrait of an old man (529C). But Memlinc can only be fully appreciated in Bruges where his masterwork, the Florein altarpiece, hangs in the St. John's Hospital.

Contemporary with these men, in the early part and middle of the fifteenth century, there were also in the north, in Holland, several painters at work in whom we recognize the van Eyck foundation, but also the diverging tendency which later widened and separated the Dutch from the Flemish school. For the Flemish school gradually became more bold and florid, while the Dutch school remained sincere and serene.

The earliest known painter in the north was Albert van Ouwater (active 1430-1460), of Haarlem, who is mentioned in old records as a great "landscape painter," but of whom only one example is known to exist, which is found here, and that a church interior with the "Raising of Lazarus" (532A). While the Italians always present this scene as taking place in the open country with a rock tomb, here Lazarus had been buried in the Choir of a church, as was customary in Holland. The broken floorslab shows the open grave whence Lazarus arises at the command of Jesus who is surrounded by His disciples. Opposite

PASCHAL FEAST

Plate XXVII

DIRK BOUTS

Kaiser Friedrich Museum

Him, at the other side of the grave, stand the antagonists, richly dressed Pharisees, whom Peter, standing between the groups, seeks to persuade to believe what their eyes have seen. The Choir is surrounded by a solid partition reaching half-way up the columns between which it is built, leaving a perspective view of the arches and windows of the church behind. Through the grated door of this partition the crowding heads of a multitude are seen, pressing against the bars to view the miracle. This painting, so beautiful for its colour, light-effect and expressive drawing, was taken by the Spaniards at the sacking of Haarlem in 1573, and sent to Spain.

Another Haarlem painter, who received his first instruction from Ouwater, was Dirk Bouts (1410-1475), who settled in Louvain in Brabant when about forty years old, where Rogier van der Weyden had some influence on his work. His masterpiece was an altarwork which he made for the Peter's church in Louvain, where the central portion, showing the Lord's Supper, is still found. Two of the wings are at present in Munich, and the other two are here in Berlin. These represent the antetypes of the Lord's Supper, the feeding of the people of Israel: "Elijah fed in the Desert" (533), and the "Paschal Feast" (539. Plate XXVII). This one shows six persons standing

around a table, ready for the journey as was the Mosaic behest, to eat the Paschal lamb. It is a plain Dutch interior with coloured tile floor. Alongside of Bouts' strong palette, the colours of Rogier van der Weyden seem flowery and sweet. The landscape in the "Elijah" panel is quietly impressive, although the figures are rather stiff. Two Madonnas (545B. C.) are later works, and more in the Flemish style.

Another pupil of Ouwater was Geertgen van St. Jans (1465-1493) who died at the age of twenty-eight. This Leyden artist has an individual place as a landscape painter. His "John the Baptist" (1631) is placed in a fine hilly park of soft green verdure, with many animals roaming about. A recently acquired and not catalogued "Mary with the Child, and St. Michael with the Donor" is by a pupil of Geertgen van St. Jans.

An unknown painter whose work has been found in various places in Flanders, which all point to the Bouts influence, has been styled the Master of the Ascension of Mary (active before 1470). Lately he has been identified with Dirk's son, Aelbert Bouts. His "Annunciation" (530. Plate XXVIII) shows him to have been more Flemish than his father, the types of the faces are more heavy, and the interior more ornate than we see it in the latter's work. A comparison of the two plates may well

ANNUNCIATION

Plate XXVIII

AELBERT BOUTS

Kaiser Friedrich Museum

help to note the distinction between the northern and southern schools.

Before we continue with the early Dutchmen in the next gallery, we note that three panels by French Primitives have also found a place in Room 70. Two of these are wings of a reliquary from the cloister of St. Omer, by Simon Marmion, a miniature painter of the end of the fifteenth century, who depicts here with great delicacy the legend of St. Bertin (1645) in ten scenes, like book illuminations. The third picture is by Jean Fouquet (1415-1480), who also commenced as a book illustrator, and whose "Book of Hours" in the Chantilly Museum is famous. He was the principal French portrait painter of the fifteenth century and a protegé of the Treasurer Estienne Chevalier, the favourite of Agnes Sorel. Fouquet painted Estienne on a votive panel (1617), being presented by his patron-saint St. Stephen. This portrait would look better were it not surrounded on the wall by the more serious and thorough work of the northern men. By comparison the Frenchman's work is flat, and its beauty has only a decorative quality.

In the next room, 68, we continue with some early Dutchmen of the sixteenth century. The original Hieronymus Bosch (1460-1516), who hailed from North Brabant, has here a panel "John

on Patmos" (1647A) which bears only a few marks of his fantastic imagery — a queer freaky creation is seen in the corner. It bears, however, full evidence of his fine, rich sense of colour, the delicate pink of the seer's mantle, and the blue of the angel's robe, as well as his refreshing landscape vision.

The most famous of the North Netherlanders was the renowned etcher and wood engraver Lucas van Leyden (1494-1533). Dying young he still has taken a prominent place with the few paintings which he has left. Three of these are found here. With him realism, which for so long had pushed itself forward, at last assumes full control of the art of the century. His St. Jerome doing penance in the desert, before a crucifix fastened to a tree (584A), as well as the Madonna with the Child (584B), excel in pure drawing and luminous colours. His "Chess party" (574A) is one of the first examples of the social genre of which the next century was to produce so many masterpieces. No less than ten spectators are gathered around the two players, and they furnish a wonderful tableau of physiognomic variety.

Jacob Corneliszoon van Oostsanen (1470-1533) has formerly been known only as a wood engraver, but a few of his paintings have lately been discovered. A small altarpiece (607) with the

PORTRAIT OF A GIRL

Plate XXIX

MAARTEN VAN HEEMSKERK

Kaiser Friedrich Museum

Madonna and Child, sitting behind a stone breastwork over which an Oriental carpet is thrown, in the middle panel, and on the wings the donors with their patron-saints, reveals a strong Renaissance influence in its architectonic setting. The landscape on the middle panel is beautifully carried out with a number of small, naive genre figures.

True portrait painting was as germane in the north as it was in the south, and Jan van Scorel (1495-1562), who had a school in Utrecht, was one of the leaders. His training had been received on his wide travels and during his residence in Rome as court-painter to the Holland-born Pope, Hadrian VI. The Italian influence which emanated from him did not, however, find as ready soil as it did in Flanders during the sixteenth century, causing the school there to decay until revived by Rubens. Scorel's portrait of Cornelis van der Dussen (644), the secretary of the city of Delft, and that of a lady (1202), are simple and energetic, of clear colour and firm modelling.

A still better work is by Maarten van Heemskerk (1498-1574) whose "Portrait of a Girl" (570. Plate XXIX) is a typical example of the portraiture of the period. It is done with a slight, smooth brush, no detail slighted, and wonderfully lifelike. In his genre, notably mythological subjects, he followed more closely the Italian style, as seen in

a large panel that relates the myth of Momus (655), the god of faultfinding, who picks flaws in everything the other gods have done, cavilling at women, the creation of Vulcan, because they do not have a window in their breast so that one might examine their inner being; at the horses of Neptune because they have to kick with their hind heels without seeing their enemy, and so on.

Antonis Mor (1512-1578), of Utrecht, became famous because of his travels to England and Spain, where he was extensively employed. The double-portrait of the Utrecht Domheeren van Horn and Taets (585A), seen in half-length, is a fine group of manly men, effectively dressed in the white garb of their order.

A small genre by Jan van Hemessen (1494-1560) is one of the most charming productions in this room. The artist came from near Antwerp, but died in Haarlem. His "Gold-weigher" (656A) shows a lovely young girl in a luxurious velvet dress, seated at a table and weighing gold coins; a magnificent golden goblet stands near her delicately formed hand.

We will now enter Gallery 69 to return to the Flemish painters. The earliest one here still belongs to the previous century. Hugo van der Goes (1430-1482) is best known for his large Portinari altar-piece in the Uffizi, a painting which next to Velas-

quez' Pope Innocent in Rome has been called the finest in Italy. It certainly places him next to the van Eycks as the greatest artist of the Flemish school. He advanced on the van Eycks in revealing new and greater wonders in colouring; and further, his figures are even more like human beings than the types which the van Eycks painted. His "Adoration of the Shepherds" (1622A), a predella of a lost altarpiece, excels in the contrast between the quiet worship of the parents and angels and the animated enthusiasm of the shepherds, yet all so full of character. A newly acquired panel is a composite work of van der Goes and Dirk Bouts, and depicts the Preaching of John the Baptist, who points out the Nazarene walking at the other side of a narrow stream.

Gerard David (1450-1523) was a pupil of Hans Memlinc, and in his early work almost as attractive as his master. In his later years he lost much of his charm, as may be seen in his "Crucifixion" (573). The composition is very formal and rigid. The sky is ashy grey, the foreground cold green, and the far-away hills intense blue, the fleshtones are smooth as enamel, and in the garments blue and violet, purple and yellow are mixed — truly not a quiet, harmonious colour combination.

The Antwerp painter Quentin Massys (1460-1530) may be regarded as a transition painter,

With him the early Flemish tendencies have come to full fruition. The genre and landscape parts are now of equal importance to the figures, but in religious works the figures assume greater force, and express the mobility of the members, the nature and character of each personage becomes now the artist's principal aim. Massys added thereto architectural backgrounds, and from this Italian example other peculiarities of Italian painting spread, until the indigenous Flemish art became a thing of the past. As an example we see "Mary with the Child" (561. Plate XXX). As the Mother kisses her Child on the lips, her eyes are sunk into his, her whole body and soul closes over the child, there is human feeling displayed, real mother-love. At the same time there is a curious mingling of Italian elaborateness in the splendid throne, and genuine Flemish feeling in the stillife on the table before the group, the round loaf of bread and platter with butter. His "Weeping Magdalene" (574C) is even more expressive in the heartbreaking sorrow of the penitent. A "St. Jerome" (574B) is by his pupil Marinus van Roymerswaele (active 1521-1538), although formerly given to Massys. It is still more Italian in its concentration of light, contrasting with Flemish diffusion of light.

The most distinguished landscape painter was Joachim Patinir (active 1515-1524), in whose

QUENTIN MASSYS

MARY WITH THE CHILD

Plate xxx

Kaiser Friedrich Museum

"Rest on the Flight to Egypt" (608) the figures take but a secondary place, the sweeping landscape being his main object. Still the human interest is well cared for. Joseph is coming with a donkey from a populous hamlet, and in another village in the middle distance the slaughter of the innocents is shown.

The last of these Flemings, who by study with Leonardo da Vinci had become thoroughly Italianized, was Jan Gossaert, called Mabuse (1470-1541). His "Christ on the Mount of Olives" (551A) is very naturalistic, with a scattered, strong light-effect that picks out the faces, tree-tops and a floating angel in a confusing manner. Also the "Mary with the Child" (650); and two nude paintings, "Neptune and Amphitrite" (648) and "Adam and Eve in Paradise" (661), savour more of the south than of the north. His "Portrait of a Man" (586A) is a serious and dignified document.

Passing from this room through Cabinet 65 we enter Room 62.

Rooms 62, 63, 60 — Rubens, and Flemish Paintings of the 17th Century

The principal works in Room 62, which is furnished with old Flemish furniture, will prepare us for the large Rubens Gallery which will follow.

A few paintings by Rubens are already found here, but some by other men must first be noted.

Flemish art had towards the middle of the sixteenth century become Italianized and had lost its racial characteristics, but towards the end of the century a revival took place whereby landscape and figures, especially of genre, were more racy of the soil. The Frankish strain in the blood of the populace of the South Netherlands, however, always asserted itself — it is very evident in Rubens. Finally it caused the death of Flemish art, soon after the powerful personality of Rubens had been forgotten.

One of the first men to reassert independence was Paul Bril (1554-1626), who went to Italy but instead of following the methods taught there, taught Italians his own views of landscape painting. His "Mountain-goat Hunt" (714) shows a high, majestic rock-wall over which hunted and hunters are passing.

Only one member of the Breughel family is represented here, Jan Breughel the Elder, called Velvet Breughel (1568-1625), by whom we find five examples. His technique is indicated by his name, and especially the "Vulcan's Smithy" (678) is a marvel of smooth, minute painting of detail. Thousands of pieces of armour and costly objects lie around in the cave, while Vulcan is awaiting the

visit of Venus. These are painted with every nail and buckle and clasp showing. Just as tantalizing in its minutiæ of animal and plant life is his "Paradise" (742).

A large double-portrait by Cornelis de Vos (1585-1651) is a magnificent group of a married couple, seated on a terrace of their park, dressed in rich, patrician garments. It is a dignified presentment, elaborate in its details of an abundance of lace adornment.

But the great master, Peeter Paul Rubens (1577-1640) greets us here. In this and in the large Rubens Gallery 63 and in Cabinet 60 there are twenty-three of his works exhibited, truly not a large number since the Munich Gallery has about eighty of his paintings, the Prado over sixty, and Vienna, the Louvre and the Hermitage each about fifty. Still the Berlin collection shows the master as completely in the various expressions of his genius as the Museums mentioned.

Rubens found in Italy his artistic training — Michelangelo's mighty forms, Titian's brilliant colour-glow, Veronese's grand composition were amalgamated in him with Flemish humanism, often with broadness of meaning, and entirely lacking in subtlety. This is his weakness. There is nothing suggested in his work. With a loud blare of trumpets he marshals before us opulence of form,

unrestrained action, mighty contrasts of passions, sensuous abandon. But he does this with such masterful power, such marvellous perfection of execution, such incisive hypnotism, that places him among the most exalted masters. Gorgeous shapes throng around his pencil numberless, startling us by the novel accidents of form and colour, putting the spirit of motion into the universe, and weaving all nature into a gay, fantastic Bacchanalian dance.

In this first room devoted to his work we find a sketch for a mythological composition, "Shipwreck of Aeneas" (776E), which need not occupy us long. The small "Perseus delivers Andromeda" (785) glows with the ardour of the hero as he unfastens the chains. An example of his historical painting is his "Capture of Tunis by Emperor Charles V" (798G). It is an interesting work because only half-finished, showing the broad, sweeping brown lines of first drawing, and in the middle foreground the completed group with all its colourful pomp.

Two portraits by Rubens are also in this room. The portrait of Isabella Brant (762A), the master's first wife, in the sumptuous garments wherewith the artist always bedecked her, while he generally reveals to us the voluptuous beauty of his second wife, Helena Fourment, with little or no drapery. The other portrait is of his own child, his second

PORTRAIT OF A CHILD OF THE MASTER

PEETER PAUL RUBENS

Plate xxxi

Kaiser Friedrich Museum

boy (763. Plate XXXI), a perfect presentment of the charm and innocence of childhood.

On entering the gorgeous Rubens Honour-gallery 63 we view on the wall between the doors the colossal "Conversion of Paul" (762B). This is one of the most energetic of the master's religious compositions. A company of ten people, four of them mounted, are suddenly thrown into the direst confusion by the appearance of the figure of Christ in the sky, bursting from a blinding light, and the man who was to become the first missionary of the Christians lies prone on the ground, stricken and called.

The "Raising of Lazarus" (783) is beautiful in its luxurious colour and animated figures, although the master's volubility, as we might call it, comes out in the figure of Lazarus, which stepping out of the grave is the most robust of all. An early work, of 1614, is the "St. Sebastian" (798H), a vigorous youth tied to a tree, and a fine anatomical study. The "St. Caecilia" (781) is one of his latest works, dating from his death year, 1640. In it the features of his wife, Helene Fourment, are seen. She is seated, richly dressed in yellow silk, at a small organ, surrounded by putti. Her dainty fingers float over the keys as she is joyously looking upward. There is nothing mystic or ecstatic about this work, as in Raphael's St. Caecilia. Rubens

was not a philosopher, nor spiritually minded. He shows the real transport of music, which sounds even in the green and orange-tones in luscious harmony.

In the Rubens Cabinet 60 we find a sketch of his large altarpiece of the Augustine Church of Antwerp, "Mary with the Child and Saints" (780) which is as splendid in its composition as any of the large frescoes of Paolo Veronese. A fine "Pieta" (798K) is also found here.

A class of subjects in which Rubens has never been surpassed are his Bacchanalian scenes. There the unbridled passionate fibre of the artist's nature breaks forth in a sensuousness that often verges on sensuality. The most famous is the "Bacchanal" (776B, on the rear wall of Room 63), a scene of revelry and riot where drunken Silenus lurches forward in vinous stupor, supported by satyrs and accompanied by Bacchantes, wantonly leaping and beating on the tambourine. Nude children scattering flowers complete a scene of careless, abandoned animalism, designed only to show contrasts of colour in the light-reflections on dark and white flesh. On a par with this Silenus wassail is the "Diana with Nymphs, surprised by Satyrs" (762C), somewhat more quiet in movement but even more characteristic in sensuous action.

Naturally the antique sagas of heroes, gods and

goddesses furnished abundant subjects for our prolific painter, on which he could lavish all the wealth of his coloursense, and fairly revel in voluptuous forms. Of such we find here "Neptune and Amphitrite" (776A), "Mars with Venus and Amour" (798B), "Fortuna" (798C), "Andromeda" (776C), and "Diana's Deerhunt" (774). A "Landscape at Sunset" (776D) shows his broad treatment of the subject in distinction of the minute work of the earlier men.

A replica of an original in the Vienna Gallery, a group of four children, representing the Christchild, John, a little girl babe as the Church, and a Cupid (779), is one of many repetitions Rubens or his pupils have painted of this subject, which are scattered among various collections.

Of the large number of pupils who hailed from the Rubens studio only two are represented here, Anton van Dyck (1599-1641) and Cornelis de Vos. Of van Dyck the Museum shows seventeen examples, six portraits, two mythological and nine religious pieces, among which the "Crowning with Thorns" (770). This dates from his first period and shows the powerful influence of the greater master. Also the "Two Johns" (799) is an early work in the style of Rubens. Two portraits, a Genoese nobleman and his wife (782B and C), are of van Dyck's Italian period, and have the

cachet of Titian imprinted. In the cabinet we find the portrait of Thomas François de Carignan, Prince of Savoy, which is of the same time. The portrait of this Prince in Windsor Castle is far superior. None of these works bear any evidence of the refinement which later characterized van Dyck.

By Cornelis de Vos is that one of the most charming of all children's paintings, the "Daughters of the Artist" (832. Plate XXXII). They are seated on the ground, in their best Sunday "bib and tucker," and look so ingenuously at the spectator that it is no wonder to be one of the most popular paintings in the Museum. De Vos was a strong, individual artist of personal expression.

We shall find some further Flemish paintings in the last gallery (51), but now turn again to the Dutch school.

Rooms 59, 58 — Frans Hals, and Dutch Paintings of the 17th Century

From the first there had been a distinction between Dutch and Flemish art, owing to the different racial characteristics of the two peoples. The political union between the north and south provinces up to the time of the abdication of Emperor Charles V had been merely one of being under the same ruler, but did not establish any

DAUGHTERS OF THE ARTIST

Plate xxxii

CORNELIS DE VOS

Kaiser Friedrich Museum

amenities or much intercourse between the various districts. The South, or Flanders, with its Gallic blood, leaned towards and soon succumbed to the Roman influences of its Latin affiliations. The North, or Holland, of the Teutonic race, always voiced its spirit and manifested its individuality. The kernel of distinction may well be summed up in the statement that the Flemings, as did the Italians, painted for churches and the palaces of the rich, the Dutch painted for the home of the burgher. Not until the end of the seventeenth century did Dutch art succumb to outside influences, weakened and decayed.

We have seen some of the Dutch works of the fifteenth and sixteenth centuries, but with the beginning of the seventeenth century the golden age dawned in Dutch art. A score of years before Rembrandt, the greatest master, Frans Hals (1584-1666) was born, who may be ranked only second to Rembrandt.

Frans Hals was foremost as a portraitist; even his delightful types of streetboys, bumboat women and topers are intrinsically character-portraits. He was a craftsman par excellence, succeeding by simple means to achieve the broadest results. He did not go into the mysteries of chiaroscuro, and was content to surround his figures with ordinary daylight, but therein acquired a sovereign control

over local tones in which he is only rivalled by Velasquez.

Ten paintings which came from his hand enable us to study his work as comprehensively in the Kaiser Friedrich Museum as in Haarlem, where his large militia and regent groups are found, for they range here in date from 1616 to 1660. The earliest dated work is a replica, possibly by Dirk Hals, of an original by Frans, now in the United States. This is "The Jolly Clover-leaf" (801D), in which a merry Dutchman has a well-dressed girl on his knee, while another girl standing behind holds a wreath of sausages over his head. The faces form a trefoil of humourous good-nature and enjoyment.

From the years around 1625 we have two half-lengths of a young married couple (800-801) and of a young nobleman (801F), in rich velvet doublet, large black flap-hat, and immense lace-collar, who seems to be dissatisfied with the world but tries to make the best of it — and the artist unmercifully depicts the little success he seems to have, for the disgruntled state of his mind is ludicrously more apparent than the man's attempt at bonhommie. Also the "Singing Boy" (801A), with a long feather in his cap, beating time with one hand, and a flute in the other to play the interludes, is a capital piece of character painting.

NURSE AND CHILD

FRANS HALS

Plate XXXIII

Kaiser Friedrich Museum

Two other portraits came a few years later, of a young man (766) and of the controversial preacher Johannes Acronius (767). They are equally broad in technique and expressive of vitality.

From the middle period of the artist, about 1635, is that popular group "Nurse and Child" (801G. Plate XXXIII). This little heiress of Ilpenstein, in its fine flowery Dutch baby-clothes, is just as typical and jolly as the peasant, who has been taken in at the castle as nurse-girl, is simple and good-natured, and rather in high feather that she may show the young Freule to the visitors.

The famous "Hille Bobbe, the Witch of Haarlem" (801C) is a comic grotesque, for the large bright pewter tankard which she grasps is not as fleshcreeping as the bubbling pot of witchcraft. The name is an ancient misreading of a writing on the back of the original frame from Frans Hals' own hand: "Malle Babbe van Haarlem" — Foolish Barbara of Haarlem. A rather poor replica of this work is in the Metropolitan Museum of New York.

The most monumental portrait is that of Tyman Oosdorp (801H), a life-size, half-figure, of brusque appearance. It dates of 1656. The knee-piece, life-size, of an elderly man (801E) is one of his latest works, of 1660, and is in the thin painting of these later years, but as expressive, as sure of

touch, and, if anything, more refined than the earlier work.

In this room we find also two examples by Gerard Terborch (1617-1681), "Paternal Advice" (791) and "The Scissors Grinder" (793). The title of Paternal Advice was given by Goethe when he described this picture, but it is very doubtful whether Terborch intended to tell a story. It is plainly a genre painting of some people meeting for an afternoon liqueur and gossip, and intended to show the fine interior of a burgherhome and the shotted silk of the dress of the lady who stands with her back towards us. The "Scissors Grinder" is a genre which the aristocratic painter did not often select. A ruinous looking brick cabin flanks a courtyard with sheds, and the workman is busy grinding a tool for the farmer who lounges against a post. The farmer's wife is combing her child's hair. The detail, especially the painting of the weathered boards and crumbling masonry is masterly done, and the whole is bathed in a sunny colourscheme, which proves the artist to have been as much a master of outdoor effects as of interiors.

In Cabinet 58 we find a large portrait (753), by Paul Moreelse (1571-1638), one of the group of portrait painters just preceding Rembrandt, of which Ravenstein, Mierevelt and de Keyzer were members. By Thomas de Keyzer (1596-1667) we

find a family group (750), all the members stately dressed in black, seated and standing around a green-covered table. Also the portrait of an old lady (743), by J. G. Cuyp (1594-1651) is a deft and intimate presentation of a burgher vrouw.

A rarity is found here in two landscapes by Adriaen van de Venne (1589-1662), a man of whom not many works are in existence. He filled a place in Dutch art which Velvet Breughel occupied in Flanders, with this difference that van de Venne's paintings of landscapes with little figures are more expressive, fresher and cooler, while Breughel's little figures are often slurred, and his colour is dryer and hotter. The two landscapes "Summer" (741A) and "Winter" (741B), by van de Venne, give two realistic rural scenes expressive of the seasons, Summer with travellers on the road, surrounded by beggars, and hunters crossing a brook, Winter with skaters enjoying themselves on the ice of a river with snowy banks and a white-robed city in the distance.

Two other landscape painters of note were van Goyen and Salomon van Ruysdael. Jan van Goyen (1596-1656) was a man of the greatest individual expression, who painted his Holland as he saw it, regardless of any principle of composition — villages, dunes, or cities by the riverbanks, with a wide blue sky overhead and air to breathe. Such

landscapes are his "View of Arnhem" (865D) and "The Dunes" (865). Of Salomon van Ruysdael (1600-1670) we have a view of the mouth of a river (901A), and two scenes of the flat country of North Holland (901B, C), one from his earlier years when he followed the style of Esaias van de Velde, the other, twenty-five years later, in which the influence of his nephew Jacob is easily discernible.

The large number of other paintings of the so-called Little Masters will be seen after we have first examined the next cabinet, exclusively devoted to the works of the "King of Painters."

Room 57 — Rembrandt

We need not be surprised that the Kaiser Friedrich Museum of Berlin is the place to study comprehensively and completely the works of Rembrandt (1606-1669), covering his entire creative period, from 1627 to 1667. For Dr. Wilhelm Bode, the greatest Rembrandt student, is in charge, and his scholarship has contributed to the selection of almost half of the twenty-two works assembled here. Most of the others came from the royal castles in 1821, where not a few had been since 1676, when the estate of the Prince of Orange was divided.

For a critical study of the life and works of the grand-master of painting I must refer to the chapter

SELF - PORTRAIT

REMBRANDT Plate XXXIV *Kaiser Friedrich Museum*

on Rembrandt in my book on "The Art of the Netherland Galleries." It must suffice here to point out that in all the periods of his art the master reached the same height. There is little or no development in his work. He often changed his method but always it was at the same height of supreme excellence — the work of a genius. His earliest important work, the "Anatomy Lesson" of 1628, and "The Syndics" of 1660, painted in the same refined manner, are equal in artistic value, and could be exchanged as to dates. There is a cosmic unity in his work despite the marvellous extent of his creative genius.

Two self-portraits of 1633 and 1634 are like the many portraits he painted of himself — about sixty times — not so much intended to perpetuate his features but because in his own person he had always a ready model to give an artistic presentment of the human face and form in light-effect and drapery. Likeness of features was to him a minor consideration in his own case. The portrait of 1633 (808. Plate XXXIV) has long hair, a velvet hat with green feather, a steel gorget and a golden chain over a grey mantle. That of 1634 (810) has a black barette, brown mantle, fur collar and green neckerchief. The features in both are those of a strongly self-reliant man in which the trait of a kindly disposition is not obliterated.

This indifference for the face except as a piece of painting is noticeable in the portrait of the "Man with the Golden Helmet" (811A). His elder brother, who had taken over his father's flour-mill in Leyden and after hard work had failed, had come to his rich painter brother in Amsterdam about 1650 for help, and the artist had used him as a model, principally to put on his head the golden helmet which he had among his curiosities. And the marvellous contrast between the magnificent headpiece and the rugged features of a hard-worked man does not give us so much a family picture as the document of a grizzly old warrior. But how much did Rembrandt love to paint that bright, mirroring, embossed helmet, emphasized by the red touch of velvet and contrasted with the dull tones of the withered skin.

The portrait of his wife Saskia (812) was finished in 1643, the year after she died. It is a memorial in which the master depicted in loving remembrance the features of one who had been his greatest joy. He bedecks her with all the pearls and jewels which he had bought for her adornment, and a gentle smile plays over her lips that recalls to him the sweetness of her disposition.

Hendrikje Stoffels was the friend and comfort of his later years. The finest portrait whereby we know her is the one before us (828B). She had

come in Rembrandt's household in 1647 as a plain servant girl from the country to take care of the young boy Titus. She went through the financial stress which worried her master all through the fifties, and she became to him all a woman could be. Rembrandt could not marry her, because he could not loose the usufruct of Saskia's inheritance, nor would it have been possible for him to make restitution to Titus of the principal, which in the case of a second marriage he would have been obliged to do. The Church-consistory cited her and excommunicated her, but Hendrikje faithfully remained with Rembrandt as wife, nurse, helpmeet — a martyr and a heroine for love's sake. Well did the master place the wedding-ring which she could not wear on her finger on a ribbon around her neck, as she is looking out of the window, her right hand leaning against the casemate, and her left arm resting on the sill. It is a round full face of a simple, well-meaning charm.

The most imposing portrait group is the famous double-portrait of the "Mennonite (Baptist) Preacher Anslo and his Wife" (828L). The clergyman has just returned from the street and is seated at his study-table, still with mantle and hat on, relating something to his wife, a most charming, prim looking, middle-aged lady, with white coif and fluted lace collar.

In connection with this painting I would digress a moment to propound a theory, which may sound paradoxical, but which controverts much that is taught in art schools and written in art criticism.

One of the supreme excellences found in all the works of Rembrandt is his composition — and this is generally understood to mean a deliberate arranging and composing of the divisions of the picture, the placing of its light-spots and shadow-masses, the flow of its demarking lines, the centre of interest and subsidiary detail, and various other phraseological minutiae, dear to the heart of academic instructors and Raphael imitators.

The matter of "Composition" is much discussed as a foundation principle of art. It is almost raised to the dignity of being a science, with precepts and directions as rigid as the rule of three. Books have been written on the subject, giving lines and measurements and intricate designs.

Flatly — there is no such a thing as composition, in the sense of an acquired and developed dexterity, to be taught and to be learned. Composition is merely the manifestation of a sense of balance, of equilibrium in the artist. He must possess what among artisans is called a "carpenter's eye." An eye that not only sees but feels right proportions, and not only copies from nature but instinctively

adjusts nature so that the masses will balance and the lines not conflict. In the infancy of art some extraneous rules were laid down, and we had the classic lines of Mantegna, the architectural setting of the early Florentines, the pyramid form of Fra Bartolommeo, even followed by Raphael — but great art is inspired and does not go by rote.

A proof of this we find in some of the greatest works of the English school, where the academic catchwords "centre of interest," "unity of design" are ignominiously ignored. For instance, Turner's "Fighting Temeraire" can be cut in half and make two complete pictures — which is a heinous offence against the rules of composition — yet, the Fighting Temeraire is a marvellous unit of surpassing splendour and power. And the same we find in all the works of Rembrandt. There is an utter absence of the *sense* of composing — remember the mixed groups of his "Nightwatch" — but his balance of form and of light and shade is absolutely perfect. In the Anslo portrait we find the figure of the man dominating the centre; the black dress of his wife, made positive by the white cap and collar, the face and hands, are to the right; and to the left the table on which a reading-desk, a heavy folio and a brass candlestick, all receiving the light of an unseen window — a perfect balance of harmonious values. All the works of Rem-

brandt, as well as the works of all the great masters, prove that we may only speak of composition as of a result, not as of a *pons asinorum,* a means to lead thereto. Composition cannot be taught, as mixing paint or holding the brush. It is one of the innate gifts that makes the artist. It is not subject to rules, but is a spontaneous expression of artistic genius. And that inborn gift was possessed by Rembrandt more consummate, more perfect, than by any artist who has ever lived.

Rembrandt's portrayals of types have all the individual characterization of portraits. His "Old Man with the Red Cap" (828J), the portrait of a "Young Jew" (828M), and of a "Rabbi" (828A) are fine examples of physiognomic observation, of a broad, sure handling of the brush, and a magic management of light-effects.

The majority of Rembrandt's historical paintings are of scriptural subjects, and by preference of the Old Testament. Like all the religious pictures of the Dutch school they were not designed for churches, as with the Italians and Flemings, but for the home. And, again, not there for devotional purposes, but as reverent reminders of the sacred story. To make these presentations more intimate and useful for ethical application they were dressed in the garb of popular conditions — humanized, not spiritualized.

We find here a number of these sacred themes. The "Vision of Daniel" (828F), the "Good Samaritan" (812B), "Potiphar's Wife accusing Joseph" (828H), "Susannah and the Elders" (828E), "Joseph's Dream" (806), "John the Baptist Preaching" (828K), and "Tobith's Wife with the stolen Goat" (805) — they are all presentations which may not lead us to worship, but surely will make us think of the lessons these incidents teach.

Rooms 56, 54, 53, 55, 52 — Dutch Paintings of the 17th Century

The series of galleries which we will visit in the order above indicated contains the works of many of the important painters of the golden age of Dutch art, notably of the so-called Little Masters. In the last gallery we will find still a half dozen additional works by Rembrandt, of his earliest and of his latest years. If the reader will refer to the floor plan of the Gallery which appears on page five he will find Gallery 61 indicated; this Gallery, however, is filled with a loan collection, only temporarily exhibited, so that we cannot spare the space for a description of its contents.

The first name to be mentioned on entering Cabinet 56 is of Jacob van Ruisdael (1628-1682), one of the greatest landscapists of that century.

Ruisdael, Hobbema, van Goyen, and Aelbert Cuyp were the creators of pure landscape art. They were the first who developed the searching of the few Italian landscapists and of Claude Lorrain with their striving for idealization or classic effects, and who revealed the true inwardness of nature. They were the first to understand fully and to reflect clearly the peculiar poetry of landscape — and their inspiration produced Constable, Barbizon, and the modern Dutchman. They painted simple, uniform landscapes, which entrance by the lively play of light and shade, colour and tone. They were the first sky-painters — but then, no country has skies like Holland, their cloudmasses, their manifold form and colour, the effect of bursting sunrays and chasing shadows. Nature was not only seen by these men, but its intimate life was felt by them, and reproduced with a sympathy that none had ever expressed.

To this sympathy Jacob Ruisdael added grandeur, his colour rose to dramatic power. Twelve examples here show him in every phase of his expressive genius, from the earlier works of Dutch scenery to the later works when to catch the popular taste he followed van Everdingen's example and painted rocks and waterfalls. Some of his paintings are views of dunes and bleaching-grounds such as he saw in his youthful years near

Haarlem. Here he shows his mastery to give atmospheric life, the simple clearness and wonderful freshness of these flat stretches seen from the eminence of the dunes. But even early his melancholy disposition made him turn to solitude and sombreness, and we have the "Oakforest" (885G) with its pool in the hollow, on which water lilies float; the lonely hut under the heavy oaks (899C), heavily clouded over, and sad in feeling; and the "Ruins in the Woods" (884B). The "Village in the Woods" (884A) is more tense in expression with its angry sky, riven by lightning. A "View of the Dam in Amsterdam" (885D) has that silvery tone which sometimes lightens up his later works.

An exceedingly rare example is one of the few marines Ruisdael painted. This is a view of the "Y before Amsterdam" (884), which in his time was an arm of the Zuiderzee but now narrowed to a canal. The choppy waves and the towering, rolling sky; the white spray churned up by the brown-sailed fishing smacks, the keeling vessels farther back, all shows the heavy weather that is blowing. The towers of Amsterdam are seen in the distance on the right. One of his last works is the "Waterfall" (899A), not a roaring torrent as van Everdingen used to paint, but a broad stream that narrows in the middle distance and

breaks over jutting rocks. Still he seems to awaken strings that yield wild, broken music among the rugged trees.

The "Wooded Landscape" (886), by Meindert Hobbema (1638-1709), is one of his quiet, deeply felt scenes of trees and sky. It is difficult to choose between Ruisdael and Hobbema, for the work of each has supreme quality. The personal mood of the spectator will have much to do with awarding the palm, for Ruisdael appeals with his stern strength, Hobbema with his serene calm.

Aelbert Cuyp (1620-1698), the Dordrecht painter of polders, meadows and streams, with cattle and peasants, was the first painter of sunlight as it filters through the moist atmosphere of the lowlands. Four such scenes are depicted by him, whereof the "River Landscape" (861B) is one of his masterpieces. Also the "Farm" (922C), by Adriaen van de Velde (1636-1672), is a masterpiece of that thorough landscapist, while his "River Landscape" (922B), with its reflections in the water of trees, a farmhouse and a fine white horse, is especially attractive.

A beginning is made in this cabinet, 56, with the genre painters who are so well represented in the Museum. First, however, we note two portraits, by Govert Flinck (1615-1660), Rembrandt's

LADY WITH THE PEARL NECKLACE

Plate xxxv

JAN VERMEER VAN DELFT

Kaiser Friedrich Museum

closest follower, of a young lady (813A), and by Bartholomeus van der Helst (1613-1670), also of a young girl (825A).

Jan Steen (1626-1679) is the jolly chronicler who leads us to the intimate life of burgher and boor. He introduces himself, seated in a summer-garden (795), enjoying a pickled herring, while his wife assists their young offspring to drink beer out of a huge tankard. A number of people are lounging about at the long wooden tables under the arbour regaling themselves. Also in the next cabinet, 53, which we now enter, we see one of his delightful gatherings. This time it is the "Baptismal Feast" (795D), in the taproom of his hostelry — for Steen also kept an inn — where the family gathered around the cradle will soon join the revelry of the company at table in the rear of the room.

The greatest of the genre painters was undoubtedly Jan Vermeer van Delft (1632-1675). His play of light, whether out-of-doors or in an interior, is the essence of refinement and delicacy. First we note his "Lady with the Pearl-necklace" (912B. Plate XXXV). The full signature on this painting was one of the means whereby Thoreau rediscovered, a generation ago, this master who had dropped entirely out of historical records and was an unknown man, whose few existent works,

about thirty-five in all, were ascribed to other painters of his school.

Against a pale grey background the figure of the young woman stands as she fastens about her throat a necklace of pearls. She wears a canary yellow jacket bordered with ermine, and a grey skirt. In her blond hair a red ribbon is tied. Light streams through a window in the back part of the picture, touching the folds of the saffron coloured curtain hanging beside it, falling on the face and upper part of the figure of the lady, illumining the wall, and so permeating the atmosphere that even in the shadows the colours are blended in a wonderful harmony.

His other example is an interior with a "Lady and Gentleman" (912C), with most exquisite tenderest gradations of silvery light pervading the handsome sittingroom in which the light streams through a half-open, leaded window.

The man who in refinement of feeling stands next to Vermeer was Gerard Terborch, of whom we saw two paintings in Room 59. He excels in painting textures, and while his light is not so fascinatingly plein air as with Vermeer, it is still lovingly graded. Terborch's colour, though somewhat heavier, is still of exquisite harmony. A number of his cabinetpieces are found here, some of his later works of fashionable folks, others of

NICOLAAS MAES

PEELING APPLES

Plate XXXVI

Kaiser Friedrich Museum

his earlier Haarlem period of more unconventional types. "A Young Married Couple" (791H), the "Concert" (791G), the "Doctor's Visit" (791C), the "Smoker" (791F), together with a few portraits are found here and in cabinet 54.

The one who stands on a par with Steen, Terborch, and Vermeer is Pieter de Hooch (1629-1677), famous for his contrasts of interior and exterior light in the same composition. His "Mother" (820B) has that perspective of rooms whereby his highest attainment of light-management is demonstrated. The young mother is seated by the cradle in front of the usual Dutch bedstead built like a closet in the wall, and through a door at the side of the bed we look into an entry and the corner of another room, with a larger window and more brightly lit. De Hooch showed as much love of detail and perfection of painting stillife as Dou or any other of the Little Masters. In his "Company of Officers and Ladies" (1401) he depicted one of those social conversation pieces so beloved by the Hollanders of his day.

The last of the genre painters who, alas, in his later years succumbed to the Frenchified taste of the time, was Nicolaas Maes (1632-1693). His "Peeling Apples" (819 C. Plate XXXVI) is one of those types of old women which he loved to paint, and which, in technique, are fully under

Rembrandt's influence. Still there is an individual conception in his work, even when he comes nearest to his master, which endears him to the art lover. Surely there is nothing more captivating than the placid old soul who sits there at the window, with her open bible on the sill, with her spinning-wheel, and the cruse in the niche in the wall.

Also the work of Jan van der Heyden (1637-1712), the best architectural painter, hangs here, with a view of a street before the Haarlem gate of Amsterdam (1623); as well as some poultry (876A), by Melchior d'Hondecoeter (1636-1695), and Stillife (948D, F), by Willem Kalf (1621-1693).

We have now reached Gallery 52, which still contains works of the same period. First we note a half dozen works by Rembrandt, for which no room was found in cabinet 58. We halt before his earliest known picture, painted in 1627, when the artist was but twenty-one years old. This is "The Money-changer" (828D), also called the "Antiquary," which has all the broadness of treatment and powerful chiaroscuro of his later years. Of the next year we have "Samson and Delilah" (812A), a different treatment of the subject from the large one in the Count Schönborn Collection in Vienna. An interesting composition is another Samson picture, "Samson threatens his Father-in-

law" (802). Samson stands in rich oriental costume before a house and shakes his clenched fist at his father-in-law who is putting his head out of a window to see what disturbance is being made. The old man's face shows his hypocritical regret and commiseration when he exclaims, "I thought you had quarrelled and I gave her to one of your companions." It is an amusing coincidence that this picture was painted in 1635, or the year after Rembrandt married Saskia, and it may have been a humourous reflection on the antagonism which he had to overcome during the time of his courtship from the side of the Uylenborch family.

Although Rembrandt had not been long in the Latin school of Leyden which he attended, he did not quite forget the Greek mythology which was taught there, and when he settled in Amsterdam and heard that the cultured classes were interested in classic studies and enjoyed having something Greek in their rooms, he painted several mythological subjects. Of these we find here "The Rape of Proserpina" (823). But his mythology is as burlesque as Shakespeare's "Troilus and Cressida," and the Homeric idylism becomes with him very realistic. There is nothing simpering about this elopement, for the strong-muscled Dutch maiden claws her abductor with great energy, while the

fiery steeds plunge and drag the cart along at a furious gait.

Two works of his latest years still remain, "Moses breaking the Tables of the Law" (811), of 1659, and "Jacob struggling with the Angel" (828), of the next year. Both have a strong pathetic feeling. Of his closest pupil Govert Flinck we have a "Casting out of Hagar" (815), which in composition, light-effect, and brushwork shows the schooling he had. A somewhat earlier man was Nicolaes Elias (1590-1653), who was more in harmony with de Keyzer, Ravenstein, Moreelse, and the rest of that early group. His two full-length portraits of Cornelis de Graef, burgomaster of Amsterdam (753A), and of his wife (753B) are faithful and convincing. In the same style is the double-portrait of a nobleman and his wife (858), by Abraham van den Tempel (1622-1672).

Among the landscapes we single out a "Spring" (861G), by Aelbert Cuyp, and a characteristic "Moonlight" (842), by Aert van der Neer (1603-1677). Also two of the latter's conflagrations (840, 840A) are to be seen here. Several excellent landscapes with figures, among which the horses play an important part, are by Philip Wouwerman (1619-1668), and a mythological scene, "Amarillis hands the Prize to Myrtill" (956), an illustration of an Italian romance of the period, is by Cornelis

Poelenburgh (1586-1667), one who had too much leaning towards Elsheimer's Italian manner to be considered a pure native painter.

Room 51 — Adolf Thiem Collection, and Flemish Paintings

The Thiem Collection is noteworthy for its many examples of the Netherland schools of the fifteenth and sixteenth centuries, by men whose works we have already studied elsewhere. The long left wall is entirely given to many Flemish paintings, an overflow from the Flemish cabinets.

There are several works by David Teniers the Younger (1610-1690), one of which is a portrait-group of the artist and his family (857), seated on the terrace of his country place, while the artist is playing the cello. The "Backgammon Players" (856), the "Guardroom" (866F) and the "Flemish Kirmess" (866C) are examples of his tavern scenes, full of peasant types and jollity; while the "Temptation of St. Anthony" (859) and the "Tortures of the Rich in Purgatory" (866D) are replete with the fanciful, grotesque creations in which he followed Hieronymus Bosch.

Jacob Jordaens (1593-1678), the brusque, often somewhat coarse painter of the Rubens school, exemplifies in his "Jolly Company" (879), his conception of the old Flemish adage: "As the old

sing, the young peep," by having grown-ups and children gathered around a table, loaded with drinks and eatables, joining in song to the tunes of a bagpipe player.

The stately, dignified portrait of the Marchesa Geronima Spinola (787A), by Anton van Dyck, is somewhat out of place among all these scenes of frivolity and levity. Several stillives by Jan Fyt (1611-1661), and by Frans Snyders (1579-1657) are also on this long wall.

On the little wall near the exit we find a few Flemish Primitives, a "Madonna with the Child" (529D), by Hans Memlinc, and "Christ in the House of Simon" (533A), by an unknown artist of that period.

CHAPTER VIII

THE ROYAL NATIONAL GALLERY

The foundation of the Berlin Collection of nineteenth century art was laid when in 1861 the then King Wilhelm of Prussia accepted the legacy of two hundred and sixty-two paintings left him by the late Swedish and Norwegian Consul G. H. W. Wagener. Since that time, by gifts, legacies and purchases, the Collection has grown to 1100 paintings and cartoons, 233 sculptures, and 30,000 drawings and watercolours. The vast bulk of these are works by German artists, for not until 1896 was any effort made to add foreign works.

The building in which this collection of modern art was housed in 1876 was designed by Stüler, after a sketch by King Friedrich Wilhelm IV himself. Although its outward appearance of a Corinthian temple is imposing, its interior is far from suitable as a picture museum, for only two galleries on the middle floor have sky-lights.

The hanging arrangement does not lend itself to an historical survey of the various art tendencies which held sway in Germany during the nineteenth

century, for the works of men of the most diverging views are often hung in the same room. The most logical way to view the paintings in this museum will be by beginning with the top floor, where we shall first inspect the works of the foreign artists, and in Rooms I and II the German painters of the early part of the nineteenth century. Descending to the second floor we shall find the two great representative men, Cornelius and Menzel, each of whom has a special Gallery, and in the other rooms the work of the men of Dusseldorf and Munich, up to the time of the Secession. In the rooms of the first floor the majority of the paintings are by the Moderns.

We ascend then the monumental stairway to the second floor, thence to the third floor, and pass through Room I and a small hallway to Room III. There we find a number of works, principally by French artists who with more or less reason have been called "forerunners of the Impressionists." Whether this appellation be justifiable or not to all, it is apparent that scarcely is there a room to be found anywhere where the intrinsic harmony of great art is so palpable as in this gallery. There is not a discordant note, and works of Constable, Diaz, Millet, Courbet hang alongside of those of Goya, Fantin-Latour, and Daumier in symphonic union.

The work of Francisco Goya (1746-1828) attracts us first. This Spaniard appeared at a time when few artists in Europe knew how to paint. The disease of academicism which ravaged all Europe did not touch him, and in him we find preserved the taste for true painting, inherited from the Renaissance masters and bequeathed to the schools that appeared after the first quarter of the nineteenth century had gone by. The two examples we find here, a "Bull-fight" and the "May-pole," are entirely characteristic of the strong colour, the broad but sure brushwork, the perfect ensemble in which Goya excelled.

Two Englishmen, although landscapists, are thoroughly in harmony with Goya. John Constable (1776-1837), the sincere, studious, unflinching interpreter of nature — rather than a creator — plants our feet in the midst of nature, surrounds us with it, instead of giving us an external view thereof. And no scenes he portrayed with such love and fidelity as the familiar scenes of his earlier years. Every reach of the willow-fringed Stour, every stretch of the lanes around his father's mill, the thatched cottages amid the woodlands were all stored in his brain, down to the smallest details. Two such favourite subjects are here, "Village on the Stour" and "Mill on the Stour."

One who came nearest to Constable in his con-

ception of out-door views, but who devoted himself mostly to the seacoast, was Richard Parker Bonington (1801-1828), whose untimely death cut short a career of wonderful promise. His "Fishing boats," with the chalk-rocks of Dover in the background is full of moist atmosphere and depth of colour.

Turning to the French we find that perfervid enthusiast of realism and naturalism, Gustave Courbet (1819-1877). He felt nature more intensely for what it is than for what it suggests. He was absorbed in the material, physical, actual, without unearthy voices or poetizing idealism. Some have stigmatized him glibly as brutal and gross, but this is beside the question — merely the self-centred judgment of the Philistine. His was the talent of elemental strength, large, overpowering, which triumphs in splendid fashion over all imaginative shortcomings. The "Wave," here, is a preliminary study to his famous Louvre picture, and has much of the imposing grandeur of the final production. The "Mill-dam" is a smaller canvas, but also here the sentiment of reality is equal to the realism of the technique. His "Eagle-owl attacking a Roe" rivals as animal painting anything produced by Fyt or Snyders.

The same spirit of real nature, but with the tenderness and charm of a gentler soul, is found in

the "Spring-landscape," by Charles Daubigny (1817-1878). In him we find affection for, rather than absorption in nature. There is less of style, more of sentiment, of poetry in his landscapes, which expresses itself in a manner spontaneous and serene.

Narcisso Diaz (1807-1876) had greater elegance, even with decorative impulse, without falling into the quagmire of rendering his subjects with mere superficial attractiveness. His "Wood-interior" shows somewhat his own personal imposing of harmonious and rich colours upon the usual sobriety of landscape.

Thomas Couture (1815-1879), whose "Romans of the Decadence" aroused such great expectations which never were fulfilled, was a better teacher than painter, and directed many Germans from Berlin, among whom Feuerbach and others. Feuerbach's early work can easily be traced to Couture's "Female Head" which we find here.

Ignace Fantin-Latour (1836-1879), although greatly admiring the Impressionists, was not much influenced by their tendencies until late in life. The two portraits here, a "Self-portrait" and the "Portrait of a Lady," are yet in his early style which was strongly saturated with the study of the Italian masters.

Honoré Daumier (1810-1879), the greatest

caricaturist of France in the nineteenth century, was also a strong painter, whose influence upon J. F. Millet has been recognized. His "Don Quixote and Sancho Panza," travelling through a rocky gorge, the knight upon his bony steed, the corpulent servant on a little donkey, is colourful, and has the technique of line which this powerful draughtsman knew how to use and to exaggerate.

In the Corridor (IV) we find a number of foreign works and some cases with statuettes by modern sculptors. Among the paintings we single out a fine evening view of the beach at Scheveningen, by H. W. Mesdag (born 1831), the famous Dutch marine painter; and a view of Venice, by Felix Ziem (1821-1911), which needs no description since his scenes are familiar everywhere. Also the American painter Gari Melchers (born 1860) is represented here by a canvas on which his vigorous brush has depicted the members of a Dutch fisherman's family in genrelike simplicity. A few Belgian works by Leys, Braekeleer and Bossuet are thoroughly academic.

Gallery V contains principally the work of French Impressionists, and of others who are in sympathy with their method.

The strong, which is also the weak point of the impressionist convention is its aim to produce the illusion of nature rather than its reality. This

results in a sense of actuality and vividness such as never before has been attempted. Its weakness lies in the transitoriness of the impression, which does not allow the expression of any deeper feeling or meaning of the moment snatched and put on canvas, or of the man who put it there. The technical innovation which Manet introduced and Monet carried to the highest power was to show the colours of nature in pure tones juxtaposed, not in their relative value, but in their actual value when affected by sunlight. This truth of impressionistic effect revealed nature incomparably vivid, vibrant, and palpitating with the light, which heretofore had only been represented by the old theory of contrast between light and shade.

Edouard Manet (1832-1883) created this great movement, which ultimately has conquered the schools and furnishes to-day the stamp of modernity. "In the Conservatory" shows a man and a woman, M. and Mme. Guillemet, friends of the artist, whom he posed on the veranda of his studio in the Rue d'Amsterdam, before a group of exotic plants. It is a beautiful painting, of vibrating colour, rich, pure paint, simple composition, with the whole picture based upon two or three values. His "Countryhome at Rueil" has all the mysterious power he possessed in handling sunlight.

Claude Monet (born 1840) concentrated his

attention upon the effects of light and atmosphere, and has caught the fleeting beauties of nature's moods. The "View of Vetheuil," with its winding river, white churchtower peeking behind the dark poplars, and cumulous sky, is tintillating with sunbeams. The "View of Argenteuil," with its straight row of cottages in the middle distance, is a song of pure colour set in a high key. The "Church St. Germain-Pauxerrois in Paris" gives the animated scene of a Parisian square at the summer noon-hour.

Pissarro, Sisley and Cézanne stand for the extreme convention of the impressionists. Their enthusiasm to execute the theory has given them a mechanical, not an intellectual point of view. Theirs is not a way of looking at things but of rendering them. And to them may be applied what Brownell has well called "a certain savagery of the impressionists." Their pure colours, without the tonal values which Manet employed, have often a feeling of rawness, of elemental crudity, whereby they lack the subtleness, the suggestiveness which is Monet's greatest charm.

Camille Pissarro (1830-1903) is shown here in a "Countryhouse near Paris," of 1873, when he was more reserved than he became later. Alfred Sisley (born 1839) has also an early work in his "First Snow in a French Village," while Paul

Cézanne (1839-1906), has a late "Landscape" of broad and luminous facture. His two stillives are exquisitely truthful.

Auguste Renoir (born 1844) is a representative member of the original group. While less emphatic of the impressionist convention — for the impressionist has fallen into convention — in his outdoor work, he developed in his interiors the extreme method of colour technique of Pissarro, Sisley, et al. This is demonstrated by two pictures here, his "Blossoming Chestnut-tree" and "The Children of Vargemont" — the one almost a Fontainebleau picture except for its technique, the other a pure plein air painting of uncompromising colour movement. His "In Summer" presents a girl in negligée, seated in an armchair in the garden in full sunlight, which flecks the foliage behind her.

Edgar Degas (born 1834), although classed with the group, has so personal an expression that his position is rather unique than affiliated. His only alliance with impressionists is his fondness for the momentary aspect of things; and he found an artistic ideal in one of the most artificial subjects — the ballet-girl. In all his works he has firmly established the permanence of the modern thought in art: of just values and true impressions. The three ladies in most unconventional attitudes, in his "Conversation," were painted from a genuine

and spontaneous impulse, which serves merely as a vehicle for value-painting in colour of extraordinary truthfulness.

The universal appeal which the new thought and the new technique has made is seen in the work of so many who by no means are classed with the luminists. Yet plein air painting produced landscapes of astonishing reality, and one of those whose conception of nature was refreshed, almost renovated, by Manet's example was Jean Charles Cazin (1841-1901). His "Evening Landscape with Mary Magdalene," with its hazy glow, its looseness of brushwork, and its poetic suggestion, is a fine example of his work.

One of the first Belgian pleinairists is Emile Claus (born 1849), whose "Morning in February" shows a river-stretch through meadows, a simple composition, which is charming for its freshness, brightness and buoyancy.

The Swedish Anders Zorn (born 1860) is the strongest Scandinavian representative of the Impressionists, who have had such great influence upon that northern school. Zorn's "Summer Evening," in which a nude girl is descending the cliff to bathe in the cool lake, excels in the perfect drawing of the girl's figure and the luminous morbidezza of the soft skin. Zorn, however, becomes really great in his portraits, whereof "Maja" is

an example. A heavy fur stole, decorated with foxheads, rests around her shoulders, leaving part of the bosom and the arms bare, while she has her finely painted hands clasped around her knee. Despite the broad brushwork there is completeness in the modelling of the features, far superior to Manet's faces which always contained vacant spots. The half-opened mouth, showing the pearly teeth, has an agreeable smile playing around its corners.

A German impressionist is Christian Landenberger (born 1862) whose "Boy Bathing," although fine and fresh in colour, shows unfortunately a leaning towards the extravagance of the school.

The Italian Giovanni Segantini (1858-1899) has a peculiar technical way of laying his primary colours like threads alongside each other, relying on the optical vision at the proper distance to mix these to the chromatic combinations he aims at. His "Return Homeward" is a characteristic example, such as he painted many during his last decade. The canvas, entitled "Sad Hours," is a cattlepiece, with a Millet-like woman seated in the meadow near a boiling pot. The meaning of the title is not quite evident. The evening glow over the horizon is remarkably clear and brilliant.

Cabinet 1 may be called the Klinger cabinet. It introduces us to one of the great modern German

artists Max Klinger (born 1857), whose early struggles have been crowned with present recognition and success. He passed through Flaubert's and Zola's realism to a more refined manner, to the originality of which the Philistines became gradually educated. The canvases here, seven in number, formed part of the decorative wall-paintings for the villa Albers near Steglitz. Seven others are now in the Art Hall of Hamburg. They are landscapes and marines peopled with Centaurs, Tritons, etc., in Böcklin's style, but of personal execution.

Cabinet 2 is filled with the remainder of the foreign works. The modern Spaniards Zuloaga and Sorolla stand out strong amongst these. The "Spanish Peasants," by Ignacio Zuloaga (born 1870), are picturesque types, seated around a dinner-table in the open air. The white shirt of the one with his back to us is a marvellous piece of painting, while the one seated behind the table, cutting the bread held with his knotty hands, is strongly drawn. The faces of the other two, directly fronting us, are too coarse, almost impish, to give us a favourable conception of the Iberian lower-class.

Two Valencia coast scenes, one with fishermen, the other with boys bathing are by Sorolla y Bastida (born 1862), who is especially fortunate in his

sunlight effect upon moving water. Less typically Spanish than Zuloaga, Sorolla is more inclined to the French plein air school.

The Italian Giovanni Boldini (born 1845), whose eccentricities in the painting of women border on the grotesque, has here a portrait of Menzel, painted when the great German was eighty years. It is a serious work, in which the physiognomic lines are fully emphasized, while the peculiar pose, only the upper part of the chest with the broad shoulders and head being shown, and the decorative background, makes it one of the best works Boldini has ever produced.

The Scandinavians are represented by Thaulow and Hammershöi. Fritz Thaulow (1847-1906), the Norwegian, is a thorough French naturalist, with an individual mannerism which greatly added to his popularity. His "November day in Normandy" is a fair example of his work. The Dane Vilhelm Hammershöi (born 1864) is far more original. His "Sunny Room" is the simplest composition imaginable — an antique mahogany sofa standing in the corner of a room, four prints in dark-wood frames on the wall, and right in the front corner part of a mahogany console. But the play of light, the reflections in the dark, shining wood, give masterful display of values. It is a tonal painting of great depth and richness.

The most progressive of modern English artists are found in the so-called Glasgow school, which is here represented by three of its leading men. Macaulay Stevenson (born 1860), called "the Moonlighter" because of his preference for night-scenes, has such an effect in the "Jairus Dike;" and John Lochhead (born 1866) has depicted a "Village in Fifeshire, Scotland." Both are painted in that modification, or rather moderation of impressionism, which was peculiar to the Glasgow school. John Lavery (born 1856) has vogue as a portrait painter, but the "Lady in Black" here is not attractive. The profile of the model does not lend itself for the pose the artist gave her, while the left hand and wrist which support the chin are ludicrously elongated.

Only two landscapes remain to be considered. These are examples of the modern Dutch school. Anton Mauve (1838-1888) was the painter of sheep and cattle in the heath, meadows or dune-stretches of Holland. His "Landscape with Cattle" which we find here has that hazy atmosphere that envelopes everything in its mysterious folds. It has that fascinating spell which all his paintings cast over us because of their quiet beauty, their serenity, their cheerful joy.

The "Canal," by Jacob Maris (1837-1899), is not properly named in the catalogue. There are no

canals in Holland spanned by heavy stone bridges with three arches as we see it here. This is apparently a view on the River Waal, with many houses and a large church on the further bank, and ships lying at the docks. It is an animated, picturesque scene. But Maris was above all a sky-painter, and in this picture more than two-thirds of the canvas is filled by the sky, with wind-driven cumuli against an azure background, here and there thickened to grey cloudmasses.

The collection of 30,000 drawings and water-colours is found in Cabinets 3 and 4, and in Gallery VI, Corridor VII and Gallery VIII. Almost all the German artists who used the burin, the crayon, or the sable brush are represented here, as well as a number of foreign artists. We cannot commence to describe this collection, but must leave it for individual inspection.

Thus we have returned to Room I where we begin our review of the works of the German school to which the National Gallery is principally devoted, and where we find the men of the first half of the nineteenth century.

But before we do this it will be helpful first to give a cursory review of German art during the nineteenth century, so that we may be better able to understand the group-relations of the different men we shall meet.

At the beginning of the century German art was under the abject control of the influences of David and the French Academy. Napoleon's supremacy in every part of the continent of Europe by force of arms was supplemented by a voluntary subjection to French culture. It was Goethe who gave the first impetus for a loosening of the bonds by his advocacy of naturalism towards what he called a "patriotic art." His greatest opponent was von Schadow, the leader of the Berlin artists, who would adhere to academic dicta, and would have none of independently developed artists, who turned to nature. Von Schadow's tenaciousness triumphed, for not until after the half of the century had passed, and long after the academic yoke had been shaken off in France, did German art escape the trammels of professorial dictation and classic imitation.

For classicism was at the bottom of all German art. Even when a group of German artists in Rome, Cornelius, Schadow, Veit, Overbeck, Schnorr von Carolsfeld, called the Nazarenes, sought to revive art, it was but a striving for a revival of the classic past. They had ambitions like the later Pre-Raphaelites in England, only it was Pre-Raphaelitism without poetic impulse. They were inspired by the monumental, the ideal, the grand, but still hidebound by the rules of

the schools — line upon line, precept upon precept.

When these men returned to Germany they diffused their teaching but did not find pupils strong enough to comprehend their meaning. Cornelius went to Munich and founded a school which aimed at great, grand things but accomplished little, until under Piloty, after the middle of the century, it developed into a school of historical painting and large genre.

Schadow started the school of Dusseldorf about 1825, and from the first it became noted for its academic presentation of more intimate genre, with the sentimental, the dramatic, or the romantic subject.

In the middle of the century French realism stirred some of the dead bones in this dismal valley, and Menzel must be noted as the prophet whose teaching and example had far reaching influence. Still the racial Teutonic characteristic of anecdotal painting was never lost.

The birth of United Germany was also the birth of a new art. The political alienation and the racial antagonism consequent to the war of 1870 resulted in a total abandonment of Paris for a number of years, and an ambitious turning to national themes and national surroundings. These new ambitions, stirred by patriotic pride, may well be claimed to

have been the true inspiration of the Modern German School. There was no intercourse for some time with Paris, the Mecca of art; French paintings were not seen in German exhibitions for many years. The German artists were to a large extent thrown on their own resources, and Holland was virtually the only country visited by them in foreign travel. This accounts for the strong influence the Dutch school of Israels and the Marises exerted on so many. Then men appeared who infused new thoughts into their work by idealizing their natural surroundings. Men like Leibl, Liebermann, Uhde, Thoma, worked with freedom and original conception. The Munich Secession movement, the Dachau school of landscape painting, the vigorous plein air work of the cattle painter Zügel, and von Marées, Böcklin, Stuck, Klinger, Habermann followed a way of new idealism, which ushered the German school of painting to a front rank in Modern art.

Our introduction to nineteenth century German art is had in Room I with several portraits by eighteenth century artists.

The name of Johann Heinrich Tischbein (1722-1789) is well-known because the work of this prolific and much-travelled artist reached France, Holland and England even during his lifetime. His style was moulded on that of Charles van Loo

in whose studio he learned the accepted popular manner of portrait painting. It is exemplified in a portrait-group here, in which Tischbein himself appears, and in a portrait of C. F. Robert, a Councillor of the Hessian Court. His portrait of G. C. Lessing has the additional interest of being the earliest known portrait of the famous poet and philosopher, the author of Laocoon.

The painter whose name is most mentioned in connection with this period of fallowness was Raphael Mengs (1728-1779), whose self-portrait is found here. Mengs was the painter of good taste — the only ideal that then held sway. His aim was the beautiful, which he sought not so much in nature as by the study of the antique, and the imitation of Raphael's followers, the baroque of the Maratta school. An artist of the same stamp was Anna Therbusch (1722-1782), whose portrait of Henrietta Herz, as Hebe, has the superficial sweetness and decorative ornamentation of the decadent Frenchmen of the time.

A far stronger man than Mengs was Anton Graff (1739-1813). He also has here a portrait of Henrietta Herz, a famous Jewish beauty, whose salon was for decades a rendezvous for the cultured minds of Berlin. There is more intellectuality ennobling her beautiful features than in the sugary sweetness which Anna Therbusch depicted. Graff

was a man who went his own realistic way without concerning himself much about the quibblings of the aesthetics. He even proclaimed in writings the principles he designed to follow, that "man is the highest, unexplainable miracle in creation. But that whosoever surmounts the habituated familiarity with an appearance to which he has become accustomed, will acquire the knowledge, the science to perceive through the features and form, through the physiognomy, the very soul of man." This made him a portrait painter par excellence. He sought to put the soul of his sitter in his counterfeit. Where Reynolds' greatness lies in the fact that unconsciously his artist's soul supervened his orderly artistic execution — whereby he practised better than he preached — Graff's greatness lies in that his artistic searching surmounted and predominated his brushwork. We need but look at his self-portrait, at the portrait of Pastor Spalding, in his chamber-cloak, or at the portrait of a lady with a high powdered wig, to acknowledge that a master of keen perception has painted here human documents of great discernment and truthfulness.

The portrait of Count Preysing, by J. G. von Edlinger (1741-1819), a contemporary of Graff, lacks his spiritual depth, but is technically as strong in colour impasto and broad brushwork. The portraits by Friedrich Georg Weitsch (1758-1828)

are scarcely interesting, except the one of Alexander von Humboldt, the great naturalist, which is apparently carried forward by the inspiration of the subject.

With Heinrich Füger (1751-1818) we approach the academic rule which kept firm hold on German art for so long a period. Füger was in Vienna what David was in Paris, an autocrat, whose influence was felt throughout Germany until the Dusseldorf days of Cornelius, when it was not lost but only slightly modified. His stately portrait of Princess Galitzin is painted purely according to formula, its very perfection militating against approval. As rigidly correct and as nerveless is the "Landscape near Partenkirchen," by Johann Bidermann (1763-1830). Also the works of Joseph Koch (1768-1839), Italian landscapes with buildings, show that same idiosyncrasy of having too much skeleton, and too little soul.

The founder of the Dusseldorf school, Wilhelm von Schadow (1789-1862), who forsook his early connection with the Nazarenes for a slavish following of David and Gros, is shown here by a portrait of a lady, with an Italian landscape background, and a portrait-group of himself, his brother Rudolf Schadow the sculptor, and the Danish sculptor Thorwaldsen. Portraits of Cornelius, of Overbeck, of Veit and of the landscape

painter Reinhart, are by Eduard von Heuss (1808-1880), a painter whose faithful study of Rembrandt, Rubens, and other old masters is evidenced in his work.

The aims and aspirations of the so-called Nazarenes may be studied most completely in the corner-room II, where eight fresco paintings are exposed, the so-called "Casa Bartholdy" paintings. These were painted between 1816 and 1818 for the Prussian Consul General Bartholdy to decorate his Roman villa. They concern the story of Joseph's sojourn in Egypt, and Cornelius, Overbeck, Veit and von Schadow each contributed one or more of these scenes.

Dissatisfied with the stern rigidness of the Academy in Vienna, Overbeck, Pforr, Schnorr von Carolsfeld, and other young artists left for Italy in 1810 to seek the atmosphere which should deliver them into freedom. They had ideals, and what these were is indicated by their leaving Florence with its Hellenism aside, and setting their face towards Rome with its classicism. They gathered in an abandoned cloister, San Isidoro, each choosing a cell, and using the Refectory as communal workshop. Schadow and Veit soon joined them from Berlin, and the next year Peter Cornelius. They were pious, they would lief be ascetic, and called themselves Nazarenes to show

their somewhat mystic spirit. Their artistic aim was serious. Art to them had only been great when inspired by piety, and only those artists not yet touched by pagan influences could be followed. The old masters between Giotto and Raphael were their exemplars, and they considered that the great master Raphael had erred in leaving Perugino. Of Giulio Romano they would have nothing. Thus linear and aerial perspective were purposely avoided. Their colour was bright and the figures usually flat. Schadow's presence, however, is accountable for it that after all the academic practice was not left far out of sight — which led the way to the quick evaporation of all these high-flowing ideals. Still, theirs was not an empty eclecticism, but a very serious, if abortive, striving for a new birth of art.

In the height of this enthusiasm the Casa Bartholdy frescoes were painted. The selection of Joseph's story is said to have been made because it was decided that a sacred subject should be presented, and since the members of the group were Jews, Protestants or Catholics — most of them went later over to Catholicism — it was agreed that in this story all could express themselves without giving offense to one another's creed.

Peter Cornelius (1783-1867) painted "Joseph explains Pharaoh's Dream" and "The Recognition

of Joseph and his Brethren" (Plate XXXVII). The latter painting is representative of the style and manner of the entire group. Friedrich Overbeck (1789-1869) painted "Joseph Sold" and "The Seven Lean Years." Philipp Veit (1793-1877) presented "Joseph and Potiphar's Wife" and "The Seven Fat Years," and Wilhelm von Schadow (1789-1862) "Jacob's Lamentation" and "Joseph in Prison."

These paintings were considered epoch-making in the generation following. They resulted in the dethronement of Mengs, in the utter contempt for French baroque and rococo style — but Cornelius came to the Dusseldorf Academy, and later to Munich, and lost his mysticism. Schadow followed Cornelius in Dusseldorf and founded the Dusseldorf school — ingrained academic with a romantic touch. Overbeck became a Roman church-painter, as devout in executing papal commissions as the early Italian masters. And the ultimate decadence of the group is exemplified in an "Annunciation," by Julius Schnorr von Carolsfeld (1794-1872), which hangs at the entrance of Room I, where we now return, and which is an exact facsimile of a Quattrocento Italian painting.

Descending the stairway we find hanging there an immense canvas by Hans Makart (1840-1884), "Venice pays Homage to Catharina Cornaro." It

THE RECOGNITION OF JOSEPH AND HIS BRETHREN

PETER CORNELIUS

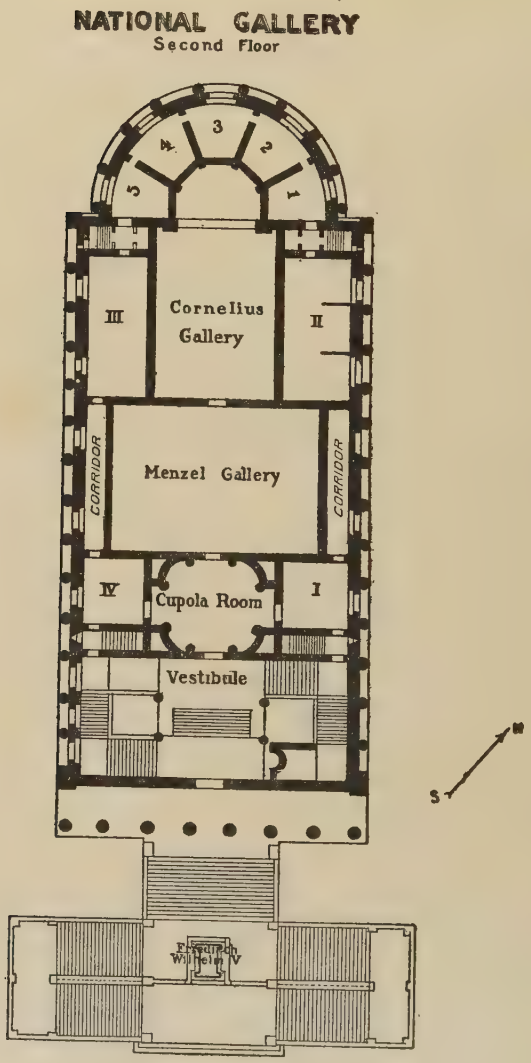
Plate XXXVII

National Gallery

is the only work by Makart in the museum, and is a supreme effort of decorative artistry, in which the painter has not even made use of the nude to enhance the opulent splendour of his creation.

We will pass through the Vestibule, the Cupola Room and the Menzel Gallery, and enter the Cornelius Gallery, so that we may complete our inspection of his work. The gallery is filled with the Cartoons, prepared by Cornelius for fresco paintings which King Friedrich Wilhelm IV planned to use for the decoration of a Princes' Mausoleum, "Campo Santo," the erection of which was never undertaken — the present Dom in Berlin occupies the space set aside for it. This gigantic task occupied the time of Cornelius from 1841, when he was called to Berlin, until the year of his death, 1877. In it he designed to express his highest artistic ideal, to create a Christian epic on canvas. He designed to show in this last resting-place of princes, the higher thought of the destiny of men, as revealed in various places of the Apocalypse. The designs are severe, almost to baldness, yet grandly expressive. Between these main designs there were to be eight representations of the Beatitudes. In all their strength and in their failings we may regard these works as the final word of the art of Cornelius — of a great master, but not a creative genius.

In the apsis of this Gallery we find five biblical


NATIONAL GALLERY
Second Floor
3
4
2
5
1
III
Cornelius Gallery
II
CORRIDOR
Menzel Gallery
CORRIDOR
IV
Cupola Room
I
Vestibule
N
S
Friedrich Wilhelm IV

TAFELRUNDE IN SANS-SOUCI, 1750

ADOLF MENZEL

Plate XXXVIII

National Gallery

landscapes with figures, scenes from the life of Abraham, by Johann Wilhelm Schirmer (1807-1863), the last of the followers of the Nazarenes. With him and with Lessing romanticism commenced to enter into German landscape.

We return now to the Gallery dedicated to the memory of Adolf Menzel (1815-1905) who exerted the most powerful influence on German art during the third quarter of the nineteenth century. His mission was to infuse into the stilted academicism the more vigorous life of romanticism and realism, which had then already redeemed French art. With Menzel it always bore the stamp of Germanic individuality. With extraordinary vigour and originality of observation, with inexhaustible patience to learn and to know, with inborn readiness for the sure line to depict the truth honestly, with a feeling for colour in its purity and light-absorption, wherein he became a forerunner of the Impressionists — thus was Menzel equipped to stir, by precept and example, German art to new fields of endeavour.

In the Menzel Room and in the corner-gallery IV we find over two score of his works displayed. These range from studies of horseheads, arms, fists, military equipments, to his wonderful conversation pieces and his historical pictures. One of the most famous is the "Tafelrunde in Sans-souci, 1750" (Plate XXXVIII), a perfect mosaic of harmonious

colours, and eloquent in its expressive drawing. The young king Frederick II is seated facing us, with those in his immediate neighbourhood listening to Voltaire who is the second to the right of the king. The "Flute Concert" is a composition of equal distinction. The master's versatility is shown when we turn to the "Balcony Room," an interior of simple arrangement in which, however, the play of sunlight is of masterful handling. Then again we note "The Iron Foundry" — an heroic poem glorifying labour. It was a new art to represent the working man, without the supercilious smile of the morality painter, nor the irony of the reformer, but in his vigorous toil, in his exertion and his strength. In the "Berlin-Potsdam Railway," and in the "Building Operations in a Meadow," we find landscape art of the highest order. Also as a portraitist, as seen in the portrait of "Miss Arnold" and in the "Evening Company," Menzel shows his high rank.

At the entrance wall of this gallery we find a few large battle paintings by Franz Adam (1815-1886) commemorating the Franco-Prussian War.

Beginning with the Cupola Room we will now make the round of the galleries on this floor. Most of the paintings belong to the Dusseldorf and Munich schools. There is a wearying sameness, rarely broken, little originality, and a constant echo

RETURN OF THE TYROLER RESERVES IN 1809

Plate xxxix

FRANZ VON DEFREGGER

National Gallery

of foreign influences. Now and then we will meet men who, if they do not create, at least reflect so well, and such fine rays too, that we will gladly admit that their originality might have been worse than their receptivity. It is poor consolation, forsooth, still it will cheer us occasionally in the very doldrums of mediocrity.

The portraits of Emperor and King Wilhelm I, and of the Empress and Queen Augusta, by Bernhard Plockhorst (1825-1907) are official documents of conventional rectitude. Plockhorst's better-known genre was as punctilious. His stories were always true stories, without any flight of fancy, always perfectly proper — and harmless. Two large military paintings, by Werner Schuch (born 1843), display graphically German victories in the French wars of the eighteenth century.

The corner-room I is entirely filled with a collection of aquarelles, gouaches and drawings by Adolf Menzel, among which his leaves of a Children Album are best known and most attractive.

The Corridor which we now enter admits us to the Dusseldorf school. The "Dice-players," by Claus Meyer (born 1856), is worthy of a professor at the Dusseldorf Academy. The "Salon-Tyroler," by Franz von Defregger (1835-1909) is well-known through reproductions. Andreas Achenbach (1815-1900) lends variety by a "Dutch Harbour,"

while Karl Friedrich Lessing (1808-1880) is more energetic in a "Storm in the Eifel Country." Gilbert von Canal (born 1849) has a "Westphalian Mill" of good, cool colour-effect. Christian Bokelmann (1844-1894), in his "Alone," is, as always, anecdotal, and Dutch in technique. Benjamin Vautier (1829-1898) also tells stories in his "First Dancing Lesson" and "At the Sick-bed."

In Gallery II we find another Defregger, "Return of the Tyroler Reserves in 1809" (Plate XXXIX), which is typical of his style, although more elaborate than usual. Karl Hertel (1837-1895) is harmlessly funny in his "Young Germany at School." Franz Adam always painted military subjects; he himself had taken part in the Austrian wars with Hungary and Italy. His "Retreat of the French from Russia" is very effective and dramatic. We find here landscapes — very prim, detailed, and prettily arranged, by Ed. Schleich (1812-1874), Oswald Achenbach (1827-1905), Anton Teichlein (1820-1879), Heinrich Schilbach (1798-1858), and Otto Dörr (1831-1868).

Refreshing among these conventional productions is a small canvas by Karl Buchholz (1849-1889), called "Springtime in Ehringsdorf" (Plate XL). It is a charming scene, painted when the artist was but nineteen, and shows great love for the bright side of nature.

SPRINGTIME IN EHRINGSDORF

KARL BUCHHOLZ

Plate XL

National Gallery

The most thorough-paced academician here, both in technique and subject, is Johann Hasenclever (1810-1853). His "Wineprovers in the Cellar" is a typical work. The story tells itself, the different expressions on the faces of the cognoscenti being the humourous object of the artist. Also his "Readingroom," which has a fine lamplight effect, reads like a novelette.

Rudolf Henneberg (1825-1876) was a better artist, who from his study with Couture acquired stronger qualifications — romantic colour, greater vigour of presentation, and withal a fanciful imagining not often met with at the time. His "Pursuing Fortune" is well-known through reproductions, while "The Wild Hunter" (Plate XLI) is a graphic pictograph of Bürger's ballade of that title.

In Cabinet 1 we find several works by Dresden artists of this period, the beginning and middle of the nineteenth century. The only noteworthy painter apparently was Kaspar David Friedrich (1774-1840), whose landscapes seem to have been the first with Germanic feeling. In mountain scenery and coast views he was equally successful.

Cabinet 2 contains the work of Munich men, but not of those whose names have become familiar. Karl Spitzweg (1808-1885) was lighthearted and droll, and his humour often makes his scenes enjoy-

able. His "Streetscene in Venice" and "Ladies bathing at Dieppe" are more serious and have good quality. Peter Hess (1792-1871) painted the conventional peasant scenes where the participants always wear their Sunday-clothes. His "St. Leonard's Festival in Bavaria" is a good example. August Riedel (1802-1883) has some "Girls Bathing," who are so very pink that one thinks of ice-water rather than of summer-refreshment.

In Cabinet 3 are gathered the Viennese artists. Moritz von Schwind (1804-1871) was among the leaders in the Danube city, but his costumed groups and commonplace recital have long lost their savour. In "The Rose, or the Artist's Wanderings" he tries to be humourous, with little satisfaction to the beholder. So is the "Adventure of the Artist Binder," whose sweetheart surprises him at his work, not feverishly exciting. Ferdinand Waldmüller (1793-1865) was a naturalist in his landscapes, and several of these from the neighbourhood of Vienna are quite satisfactory. Eduard von Steinle (1810-1886), who later became teacher at the Städelsche Institute in Frankfort, has a portrait of his little daughter in her school-clothes which is by no means pretty, and yet attracts by a certain fidelity and sincerity. It must be said that the Viennese artists of this period surpassed all the Germans in their attempt at realism. August von Pettenkofen (1822-1889),

RUDOLF HENNEBERG

THE WILD HUNTER

Plate XLI

National Gallery

with his "Gipsies Resting" furnishes a striking example.

The fourth Cabinet is consecrated to the Berlin painter Karl Blechen (1798-1840). Some thirty of his pictures and sketches are found here. It is apparent that his local connection as teacher at the Berlin Academy is accountable for this preferential treatment. Still we find in his work, thus early, a feeling for pleinairism which is remarkable, and often a violent effectiveness — note his "Tree struck by Lightning" — which, though it lacks subtler qualities, is very impressive.

Other Berlin painters are found in Cabinet 5 and in Gallery III. Franz Kruger (1797-1875) was famous as a horse painter, and several examples of his work are found here. He may not be compared, however, with the contemporary French horse painter Horace Vernet. His academicism is especially noticeable when he adds the human figure, as seen in "Prince Wilhelm and the Artist" (Plate XLII) which looks like a fashionplate of riding costumes.

The titles of the pictures of the genre painter Eduard Meyerheim (1808-1879) tell their own story — "The King of the Sharpshooters," "The Bowlers," "The First Step," and so on. Also his son, Paul Meyerheim, (born 1842), now teacher at the Berlin Academy, chooses like subjects. His

"Menagerie," with a crowd of people in a circus tent, is slickly painted, as if this much-travelled artist had never seen the broader and more vigorous method of the later men. Eduard Gaertner (1801-1877) was at his best in city views of Berlin, whereof we find here three examples.

The best illustration of the formal, conventional style of the entire first half of the century we will perhaps find in a recently acquired work of Karl Friedrich Schinkel (1781-1841), who was also an architect. This "Ideal Landscape" (Plate XLIII), strictly built on classic lines, with all the minute detail of leaves and twigs, and closely observing in drawing and colour the precepts of the academy, represents all the landscape work of that period. The "ideal" of its title can only refer to the total absence of any naturalism.

In Gallery III we find the literary character of the school exemplified. The "Procession of Death," by Gustav Spangenberg (1828-1891) presents a weird spectacle. A long line of people of all sorts and conditions of life, beggar and bishop, merchant and monk, children and cripples, follow a skeleton, queerly dressed in a white gown, girdled, and covered with a red cloak and hood. The meaning is as banal as the manner of painting. But such was the style en vogue, and Ludwig Knaus (1829-1909), the most popular artist of his day, painted in exactly

PRINCE WILHELM AND THE ARTIST

FRANZ KRUGER

Plate XLII

National Gallery

the same manner. He was, however, more cheerful of mind, and added some distinction to his very correct, and carefully executed compositions. His "Children's Banquet," with the sub-title "As the old sing, the young peep," must have been inspired by Teniers, or Jordaens, but the old Flemish bonhommie is starched and laundered and made very presentable. Another Teniers' subject is his "Cheating at Cards," the interior of an inn with peasants gaming. His portraits of Professor Mommsen and of Professor Helmholtz have their interest in the human document detracted by an excessive devotion to the details of the furniture in the rooms. Holbein painted such details, it is true, but somehow the interest in Holbein's sitter always surpasses the other parts. In the Helmholtz portrait Knaus does not succeed in focusing our attention upon the truly intellectual face. We wander too easily to the optical instrument that stands on the table, even to the brass nails of the chair on which the professor is seated, and to the elastics in the boots he wears.

Fritz Werner (1825-1908) shows in his "Librarian" and his "Taxidermist" a slavish following of Meissonier with whom he studied. Anton von Werner (born 1843) follows the French military painters Detaille and de Neuville in a scene from the Franco-Prussian War, of course in his case glorifying the German side. "In Quarters before

Paris, 1871 " is one of the most popular paintings in Germany, and the coloured prints taken from it are found in every nook and hamlet. Four or five German sub-officers are lounging in the drawing-room of a countryhouse — at Brunoy — smoking, or singing, while one plays the accompaniment on the piano. The servants of the house are grouped at the door to listen to the impromptu concert. Aside from its purely sentimental feature this painting is well executed and exceedingly attractive for its drawing and colouring.

Albert Brendel (1827-1895) was a cattle painter whose different canvases would tempt us to call him the German Verboeckhoven — they are as finnicky and smooth as the cattle and sheep of the Belgian artist.

Corridor I has yet some good works. Joseph Scheurenberg (born 1846), although of Dusseldorf training and now teacher at the Berlin Academy, has been strongly influenced by modern tendencies. His portraits are excellent, and his picture called " The Lord's Day " shows some breadth of handling in the figures and a clear treatment of the light-effect. Karl Saltzmann (born 1847) is a distinguished marine painter, whose " Torpedo boats," in a rough sea, give a realistic presentation and remind of the work of the American Reuterdahl. The military paintings of Georg Bleibtreu (1828-

KARL FRIEDRICH SCHINKEL

IDEAL LANDSCAPE

Plate XLIII

National Gallery

1892), two battles of the Austrian war, and "Crownprince Friedrich Wilhelm before Paris," although intentionally portrait-groups, are well composed and impressively executed. The portrait of Emperor William, by Max Koner (1854-1900), must not be passed by. It is quiet, a fine likeness, and well posed.

Through the corner-Menzel room (IV) and the Cupola Room we come again in the Vestibule, which we passed through before, and we halt there before a magnificent work by Gabriel Max (born 1840), "Jesus heals a sick Child." Although it is still a product of the Piloty school it, nevertheless, bears evidence of how Max from the first laboured to infuse realism into his work. The beautiful figure of the divine Healer, and the adoring faith of the mother holding her sick child, are given without excess of emotion but with a sincere spiritual feeling. The colouring is not striking, but in beautiful harmony of quiet tones.

We also notice two works by von Schwind and Anselm Feuerbach, and in descending the stairway to the groundfloor we pass the large, unfinished canvas, "Death of Alexander the Great," by Karl von Piloty (1826-1886), the great leader of the Munich Academy, his only work in the Museum. Piloty was the man who led the Munich school from its academic thralldom to the principles of the

romantic school: "colour and action," and who has produced some of the finest historical works of German art.

Under this canvas hangs the large painting "Huss on the Funeralpile," by Karl Friedrich Lessing, of whom we saw a strong landscape in the first Corridor. Lessing had been a pupil of Schadow in Berlin, and was fully indoctrinated in academic precepts and classic worship. He was one of the first of the Schadow pupils to look for liberty. In his landscapes he soon turned toward nature, as we have seen. In his large historical compositions he added a dramatic substratum, generally with a tragic leaning.

At the foot of the staircase, in the dark Vestibule of the ground-floor we find two immense canvases whereof the strong colours alone enable us to distinguish the composition. "The Jews led to Babylonian Captivity" is by E. Bendemann (1811-1889), also a pupil of Schadow, and for ten years director of the Dusseldorf Academy. This is an eminent example of the Dusseldorf school, smooth, slick-coloured, punctilious in drawing, and recalling the prototype of German church art, the work of the French Academician Ary Scheffer.

Gustav Richter (1823-1884) was another pupil of the Berlin Academy, and his "Raising of Jairus' Daughter" is in the same style as the pendant

painting. The conventional manner of presenting these subjects is such that a description of the composition may well be omitted — it is so easily imagined.

In the Cross-hall we find a few works of greater interest. Julius Schrader (1815-1890) was also a Dusseldorf man, but his large painting here of the "Homage of the Cities of Berlin and Cologne to the Elector Friedrich I in 1415" leans more to the historical penchant of the Munich school. There is little allegory in the bald presentment of all these apocryphal portraits of fifteenth century notabilities.

Bruno Piglheim (1848-1894) was a typical representative of the Munich school. He strives for what is grand and imposing, with richer, warmer colour and more soul than the commonplace of the more northern painters. His "Moritur in Deo" is an original conception indeed. The Christ hangs on the cross; but this cross has grown into the clouds as if the earth has fallen away from the sacredness of the scene. And it is not a dying Christ, with limp body, drooping head, and agonized features, but the head leans back erect against the wood as the wide open eyes stare into the effulgence of the lightrays that fall around him. These eyes have an expression of the self-conscious performance of an act of sacrifice. And an archangel with mighty pinions has swept down from above and

leans over the bleeding head to kiss away the drops of blood. There is so much exalted thought and modernity in this work that we need not be surprised that Piglheim was one of the founders of the Munich Secession movement, which shook the school out of its classic formalism.

Eduard von Gebhardt (1838-1910) again was of Dusseldorf, but his admiration for the German old masters greatly vitalized his work. The "Ascension of Christ" is somewhat formal in its grouping. This may also be said of Karl Becker's (1820-1900) "Carnival at the Doge's Palace," which has hard and dry colour.

When we enter Room I on the right we make at once the stride from typical German conventional art to its freest and most poetic expression in the work of the greatest artistic genius Germany has produced in the last century — Arnold Böcklin (1827-1901), by whom we find here ten masterpieces.

This present estimate of Böcklin has not been undisputed. It was not until the fifties before any notice was taken of his work. Then his Pan, and his enamoured fauns, were recognized by a few as assuring and convincing demonstrations of the cosmic unity between animate and inanimate creation, that the animalism of his figures and the naturalism of the landscapes in which they were placed, melted

ARNOLD BÖCKLIN

SPRINGDAY

Plate XLIV

National Gallery

into each other to an amalgam of poetic thought. But the Dusseldorfers laughed and Berlin held its sides, and Count Schack of Munich who had given Böcklin commissions would not accept his " Pieta " and other paintings. But Böcklin's creative power, his unique fantasy, his iridescent colour, his mastery over romantic nature, the magic of the man, ultimately conquered all antagonism.

A painting showing idealism in a combination of nature and men is his " Springday " (Plate XLIV), a landscape that breathes the atmosphere of awakening life — the first budding of the white birches, the newly blooming flowery sward, the rippling water free from its icy casing, the sky in which the clouds are driven by vernal breezes, the children and youths announcing the fresh brightness of existence, which the quiet note of the old man by the trees and the dark clump of evergreens still further emphasize. The image which Böcklin had of nature was wonderfully clear. There is a vitality in buds and treetrunks and flowers of the grass, a gloss and glow of colour, a purity of artistic conception which few if any artists have ever depicted. Not a vestige of stage setting, not an echo of deliberate composing, but the reality of creation, which as it were speaks to him with audible voices.

And these nature voices he soon embodied in figures of beings which seem the final condensation

of the life of nature itself, the tangible embodiment of its spirit, of its life. In the "Regions of the Blessed" we see such figures in human and mythical form that express the essence, the condensation, the embodied mood of nature; they are children, bred and borne of the landscape, and not mere accessories. So in the "Centaur and Nymph," or in the "Surf of the Sea" we do not so much find a Helenic myth as a pantheistic nature idyl.

Böcklin also found his inspiration in sacred story, and there he was assailed most vehemently. In 1876 he painted the "Descent from the Cross" — Christ on the ground, supported by Nicodemus and Joseph of Arimathea, the women and John in agony around the body. It is noticeable that the body of Christ is wrong in drawing. But, as Schoppenhauer has said, "before a painting one should stand as before a prince, waiting till he speaks, not commencing to ask questions." Then we hark that the manner in which Böcklin drew was not an insult to the sacred body, but a clearer and deeper expression of sacred feeling.

In 1882 his "Pieta" was hung over a door at the International Exposition at Vienna, which at least showed the compassionate tolerance wherewith his brother artists treated the work after it had been accepted by the jury. Sport was made of it. It was called the rainbow, whose colours coquetted

ARNOLD BÖCKLIN

THE HERMIT

Plate XLV

National Gallery

with each other around unaesthetic forms. Yet it is simple and grand — the stiff, stark body of Christ on the stone, over which the agonized mother is huddled, and the angel appearing in the clouds, stretching out a consoling arm. It is true, and in the noblest sense religious. Böcklin was never a church painter of dogmatic tenets, but no man touches deeper the heart of religion.

His noble "Self-portrait" is here, with the grinning skeleton Death playing the fiddle behind him, to which he is listening with startled intensity. This, and the portraits of a lady, of the singer Wallenreiter, and of the sculptor von Kopf, show the master's profound intuition and illumination of character.

Böcklin's most popular picture here is "The Hermit" (Plate XLV). It is a simple story, full of tender charm. In the light of early morning the aged hermit is playing on his violin a hymn of praise before the shrine of the Virgin. Three little angels with rainbow-coloured wings have sped to listen to the sweet melody. The sky has the soft violet light of early dawn, the bit of turf is green, and here and there bright spots of colour melt into the quiet tones with delicious harmony.

In the next Room II we find a number of works by Hans von Marées (1837-1887), the one who in spirit is closest related to Böcklin, although techni-

cally they are far apart. They had in common the same peculiarity of never painting from nature, but of drinking in its spirit, impressing its forms on the mind, and then depicting these, surcharged with their own personal idealism.

With Marées fate was less gracious than with Böcklin, whose last decade at least was filled with honours. Two years after the death of Marées the German art history by A. Rosenberg, published in 1889, did not even contain his name. Two books which were written about him, by his friend Konrad Fiedler, in 1889, and by his pupil, Karl von Pidoll, in 1890, were never published. And although his name had often been mentioned in Munich in the fifties, as of a man of great promise, and although he was popular with his fellow-artists when he went to Rome, he was soon forgotten. The works which he sent to Berlin were most indifferently received — they were not spirited, so it was said, nor well-drawn, nor well-composed, they had no flashing colour, in short lacked all qualities that might arouse interest or even attract attention.

Marées' artistic ideal was to place the human form in space, colour to him was but the expression of that form, and light only a means to give the openness of the three dimensions. In all his works here this is apparent. There is a stiffness and straightness in the " St. George," seated upon an

almost wooden horse as he spears the dragon; but the boldness of the forms, the surrounding atmosphere, the bigness of the landscape is striking. So his "Three Men in a Landscape" has knotty, muscular figures of nude men, standing and sitting in an open grove, whose roundness of form is like sculpture, and whose vitality is of human beings. The "Roman Vineyard" has a number of queerly drawn visitors at the tables, but the ensemble gives a naturalistic impression of remarkable vividness. Another landscape has a nude woman sitting on a bank of sod, and a nude male on horseback plucking an orange from a tree. There is even greater apparent carelessness in drawing, a broader, slapping brushwork than in the other canvases, but it is still stronger in rugged force. While the colour may be coarse and raw, it still vibrates with continuous shimmering. The "St. Martin," accosted by a half-nude beggar, is carried out with greater care. The verdict must be that the work of Marées may sin against all the conventional rules of aestheticism, notwithstanding, it is virile in its luminous strength.

Anselm Feuerbach (1829-1880) was a strong man of personal searching, who despite early leaning to classic regularity gradually cut his own way and became, what the critics called him, an autodidact. His "Ricordo di Tivoli" has the Italian

atmosphere and the refinement of the later followers of Raphael. In a rocky glen, with waterfall and bubbling pool, a young girl is seated on a ledge with her hands clasped around her knees, her head, which shows in profile against the clear sky, is slightly tilted back and she gazes upward in meditation. On a lower rock a half-draped boy reclines, playing a guitar. The "Springtime" is in the same manner, with four ladies, dressed in the fashion of the sixties, scattered in a grove. The "Concert" also is Italian, with four gowned and draped women making music on lute and guitar under the arches of a portico which in architecture reminds of the Doge's Palace.

Later he became more individual and independent. In his "Plato's Symposium" we note the strength of the drawing, with a remarkable feeling for the lines which gives the whole composition that same sense of relief which we find with the Nazarenes. The incident depicted is the gathering of philosophers and poets at the house of Agathon for the discussion of Eros, when Alcibiades partly inebriated and accompanied by girls and slaves enters and delivers an harangue in praise of his friend Socrates.

Another characteristic of his later years comes especially forth in his "Medea's Flight" (Plate XLVI), which is somewhat chalky in colour, flat

ANSELM FEUERBACH

MEDEA'S FLIGHT
Plate XLVI

National Gallery

and reserved, and with the appearance of fresco. The "Battle of the Amazones" was painted about the same time, and with the energy of a Rubens in the whirling of massed figures, it also possesses the personal traits of Feuerbach in its hard, dry colours and successful space-painting.

His portraiture is of a high order. The self-portrait, and the one of his step-mother, are remarkably vivid and clear. The lines in the brightly lit face of the woman are crisp, and the shadows not overemphasized. His own portrait with its wealth of wavy hair surrounding the strong features is sculpturesque in its well-blocked planes.

Victor Müller (1829-1879) was another Munich man who, while taking his first impressions from the Piloty school, drifted off and sought his own way, like Feuerbach, Böcklin, Marées, Thoma, and so many others. His two examples here are somewhat diverse in subject, but the technique, broad and bold, is readily recognized in each. The half-figure of Salome, whose bare bosom is seen above the head of John which she carries on a large platter, is rich in colour with fine fleshtints, and the expression of the face, slightly averted, shows plainly a mingling of satisfied pride and disgust. The "Little Snow-princess with the Seven Dwarves" presents a far different view of fantastic gaiety from the realm of German folklore. The brush handling

is as broad and certain as in the other work, but the colours are sprightly, and the joy-dance of the little gnomes is drawn with great dexterity and expression.

Hugo Habermann (born 1849) is one of the strongest men to-day of the Munich Secession. His example here is still in the conventional story-telling style of his early years. A physician in his consulting-room is examining a boy for lung-trouble, while the anxious mother, seated on a sofa, is eagerly watching for the verdict. In his later work this artist shows more nervous intensity, and in his broad, long brushstrokes, and sharp colours he displays greater freedom from academic convention.

Gallery III contains a number of works by men scarcely known beyond the German border. Gregor von Bochmann (born 1850) was one of the first to point the Dusseldorf school the way to French romantic realism, but he chose by preference Dutch subjects. His "Dockyard in South Holland" and the "Reaper" are painted, however, in the pleasing style of the French potboilers. Fugen Kampf (born 1861) with a village view "Eifeldorf," Hans von Volkmann (born 1860) with a Spring landscape, Olaf Jernberg (born 1855) with an harvest-scene, and Karl Vinnen (born 1863) with Cattle, show little Teutonic character. The best work in

this style of painting here is a picturesque morning scene in the Schwarzwald, by Emil Lugo (1840-1902), a fellow-pupil with Böcklin of Schirmer. Also the "Idylle," by Ludwig von Gleichen-Russwurm (1836-1901), with its noble poplar trees skirting a green meadow is attractive.

Eduard von Gebhardt's "Last Supper" hangs also in this room — a serious, quiet work, but not overwhelming in high, artistic quality.

Room IV is interesting because of three fine portraits by Franz von Lenbach (1836-1904), Germany's most renowned portrait painter. The most impressive of these is the standing portrait of Bismarck, truly the best of the many counterfeits Lenbach made of the Iron Chancellor. The vigorous body is surmounted by a noble, well-poised head, the furrowed features and piercing eyes are descriptive of dominant character. Also the portraits of Marshal von Moltke, and of the famous sculptor, Reinhold Begas, are worthy of the brush of this artist who excelled in his portraits of men, but whose women portraits are far from sincere.

An "Autumn Storm, Rapallo," by Gustav Schönleber (born 1851), shows excellent painting of agitated water, as the river comes roaring through the arches of the stone bridge which spans it. A "Fishers-village," by Hans Hermann (born 1855), a thorough academician, is pleasing and no

more. The "Cemetery by the Sea," by Ludwig Dettmann (born 1865), is striking and impressive. The flower-decked and shell-bordered graves and crosses are in the foreground, and behind the fence of this cemetery the dune and beach slope gently towards the white surf of the sea.

Going through the Rotunda we enter the first cabinet. Here we find several landscapes of passable interest. The landscape by Eugen Jettel (1845-1902) is called in the catalogue "Hungarian Landscape with bathing Children," but is apparently one of the many Dutch scenes the artist frequently painted, with a windmill, houses and trees half concealed by a dike, and a sheet of water with a timber-curing dock in the foreground. The children bathing, the ducks swimming about, and the wash hanging on the hedges, is typical of the Dutch lowlands. A "Taunus Landscape," by Peter Burnitz (1824-1886), has some well-painted stunted and crooked appletrees growing in a field. The perspective is extensive and shows houses and a church tower in the distance. Hugo Darnaut (born 1851), a Viennese artist, shows a landscape in lower Austria; while Teutwart Schmitson (1830-1902), also of Vienna, places horses and cattle in his wooded fields. Emil Schindler (1842-1892) was one of the Viennese who brought French influences to bear on the conventional art of that city. He was

not appreciated during his life, although later his good example was followed. Without deserving unbounded praise still his out-door genre had more animation and realism than the orthodox stiffness of the Viennese school of his time. Its attempt to produce heroic, historical work was but a poor imitation of the Piloty school, and had brought forth but few who could compete with their western neighbours. Schindler, in a more modest way, painted scenes of life with great realism. In his "Picnic in the Vienna Prater" he has put many types of excellent characterization. The landscape part, however, is a bald imitation of the Barbizon manner.

Another painter of types is Gotthardt Kuehl (born 1850), now a teacher at the Dresden Academy. His "Old Men's Home in Lübeck" has a peculiar homelike appearance, and its inmates an air of peaceful content.

Cabinet 2 has for its principal work the large painting by Fritz von Uhde (1848-1910), "Come, Lord Jesus, be our Guest." Von Uhde was one of those, like Leibl, Liebermann, Bartels and others, who changed his style through Dutch influence, cut loose from the conventionalism so characteristic of nineteenth century German art, and through the Munich Secession movement stirred the Teutonic school to nobler endeavours. Von Uhde's progress

may be marked in the works he has produced, and successively we may trace in him the example of Makart, Munkaczy, Bastien Lepage, until Joseph Israels revealed to him the truths of art that most deeply appealed to his own soul; and von Uhde became a serious, sincere, and strong painter. There is a realism in his work that well-nigh becomes materialistic, and yet the meanest subject which he chooses he elevates and enobles with a pure feeling, simplicity and rectitude of thought. The plain artisans into whose modest home the Master has entered, with all their humble bearing, are idealized by a loving faith that bows before the divine presence. There is little of the mystic type or symbolism in this painting, but the welcome which the poor believers offer to the Master becomes very real.

Hans Thoma (1839-1909) also had great influence on German art. It was a hard struggle to overcome the shoulder-shrugs and sneers which greeted his work, even into the eighties, but at last the critics and the public acknowledged the leader. Thoma began to paint in Frankfort, where there was no school but a company of independent artists who allowed each his free way; and quietly our artist developed there. From the first his work was distinct for its sunny light-grey tone, with colours simple and yet abundant, painted with clear delight

PORTRAIT OF PROFESSOR MOMMSEN

FRANZ VON LENBACH

Plate XLVII

National Gallery

in their brilliancy. When he painted a piece of nature, notably the Schwarzwald where he lived, he gave a sense of freshness and depth of feeling which denote an unusual intimacy with the spirit of the landscape. His "Schwarzwald Landscape with Goats," and the "Rhine near Söckingen" are pure leaves out of nature's book. There is nothing of the antique, of the classic, of the academy, in these works; they are not composed, nor idealized, they are painted as the master saw, and, above all, felt.

The next cabinet, 3, shows us several portraits. Karl Stauffer-Bern (1857-1891) painted the likeness of the popular novelist Gustav Freitag; Wilhelm Trübner (born 1851) one of his fellow-artist Karl Schuch; Louis Eisen (1843-1899) a charming and intimate portrait of his mother. There are here also several more portraits by Franz von Lenbach, a pastel of Bismarck, the Chancellor Prince Hohenlohe, Richard Wagner, and a unique portrayal of the famous historian, Professor Mommsen (Plate XLVII). There is in this likeness a marvellous fulness of effect reached by a modicum of means — just tinted lines, with the scarcity of some of Rembrandt's etchings, but also with their wonderful sureness and expressiveness. The face is incisive in its vital look, its keen eyes and sharp precision of modelling.

The fourth cabinet gives us a view of the work of Wilhelm Leibl (1844-1900), one of the great peasant painters of Germany. He also passed through changes of manner as a result of his training under Piloty, and subsequent studies in Paris. He found himself fully when he retired to the Dachauer region of Upper Bavaria, where he laid the foundation of the present Dachauer school of landscape painting, without, however, himself going as far as his followers into pleinairism. He painted by preference the peasants around Munich. They are not handsome or attractive, nor engaged in any occupation. They are types, and he goes into the details of the texture of their picturesque dress with a passion which Holbein displayed. But Leibl is broader in brushwork. One sees that his ambition did not lie in the telling of a story concerning the people he painted, but in the pure craftsmanship of representing them with pigment and brush. The "Dachauerinnen," the "Dachauer Woman with a Child," the "Gamekeeper," the "Hunter," the "Peasantboy," lounging in a chair, are all types of the people, and thoroughly naturalistic. Three portraits, especially the one of "The Alderman," are strong performances, reminding of the technique of Frans Hals.

Spread among these works we note a few stillives by Karl Schuch (1846-1903), a Vienna artist of

some repute, and two interiors of peasant cabins by Leibl's friend, Johann Sperl (born 1840).

The next, the fifth, is the Liebermann cabinet. Max Liebermann (born 1847) was another champion of the new art in Germany. Trained in Berlin, studying in Paris where Munkaczy and also Millet greatly impressed him, influenced by the work of Hals and of Israels on a visit to Holland, and later taken up with the French impressionists, he shows somewhat of each of these tendencies in the work he has produced, without having become superficially imitative. There is undeniable personality in his method and his feeling, and as the first German light-painter he incurred the hatred of the idealistic critics, but at the same time became the prophet of the younger generation of painters. His light-painting was not the chiaroscuro of the old masters, with the contrast of light and shade, brilliancy emphasized by dark spots. His light is tonal through mixing of white with his colours. The critics called this, "giving his pictures milk-baths," many never perceiving that this white of light is everywhere in nature and saturates it. The "Flax-spinners of Laren" and the "Cobbler's Shop" give this light in interiors, the "Dunes near Noordwyk" show it in all its out-doors brilliancy. The "Geese-pluckers" is an earlier work of darker tone, painted under the influence of Munkaczy.

One of his strongest followers was Franz Skarbina (1849-1910), whose "Evening in the Village" is finer than any Thaulow, while the "Lace-knitter of Bruges" has exquisite charm. By no means academic is Friedrich Kallmorgen (born 1856), at present teacher at the Berlin Academy of Fine Arts. His "Harbour view of Hamburg" is a magnificent scene, ruddy and luminous by the reflection of the setting sun in the waves of the roadstead. The houses, factories and docks, with the towers of the city looming in the distance, are broadly painted. His "Michaels' Church in Hamburg by Rain" shows the artist's fondness for moisture with its scintillating reflections.

In Room V we find still two modern men of great strength. The "Grünewaldsee," by Walter Leistikow (born 1865), shows the later reaction against the light-painting of Liebermann and Leibl, which with many degraded into monotony. A greater desire for decorative quality led Leistikow to scenes like the one before us, the bend of a lake, part of the water brightly lit by the clear sky, and part in deep shadow by the heavy fringe of pinetrees that come down to the bank. It was a turning back again from the concrete to the abstract idealism of the middle period.

Heinrich Zügel (born 1850), now teacher at the Munich Academy, is a bold pleinairist. His "Cattle

in a Sunny Meadow," his "Boy with a Cow," are broadly painted, with flecks of light dotting the canvas. His cattle is as well painted as the landscape, with a masterful and energetic touch.

The remaining rooms are filled with sculptures by Hildebrandt, Begas, Rauch, and others.

THE END.

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